













Othello The Moor of  
Venice.

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# OTHELLO.

## PRELIMINARY REMARKS.

**T**HE story is taken from Cynthio's Novels. PORE.

I have not hitherto met with any translation of this novel (the seventh in the third decad) of so early a date as the age of Shakspeare; but undoubtedly many of those little pamphlets have perished between his time and ours.

It is highly probable that our author met with the name of Othello in some tale that has escaped our researches, as I likewise find it in Heynold's *God's Revenge against Adultery*, standing in one of his Arguments as follows. "She married Othello, an old German soldier." This History (the eighth is professed to be an *Italian* one) Here also occurs the name of Iago.

It is likewise found, as Dr. Farmer observes, in *The History of the famous Euordanus Prince of Denmark*, with the strange Adventure of *Iago* Prince of Saxonia. bl. 1. 4to. London, 1605.

It may indeed be urged that these names were adopted from the tragedy before us: but I trust that every reader who conversant with the peculiar style and method in which the work of honest John Reynolds is composed, will acquit him of the slightest familiarity with the scenes of Shakspeare.

This play was first entered at Stationer's Hall, Oct. 6, 1621, by Thomas Walkely. Steevens.

I have seen a French translation of *Cynthio*, by Gabriel Chappuys, Par. 1584. This is not a faithful one; and I suspect, through this medium the work came into English.

Farmer.

This tragedy I have ascribed to the year 1604. See *An Attempt to Ascertain the Order of Shakspeare's Plays*, vol. II. Malone.

The time of this play may be ascertained from the following circumstances: Salinus the Second formed his design against Cyprus in 1569, and took it in 1571. This was the only attempt the Turks ever made upon that island after it came into the hands of the Venetians, (which was in the year 1473,) wherefore the time must fall in with some part of that interval. We learn from the play

- that there was a junction of the Turkish fleet at Rhodes, in order for the invasion of Cyprus, that it first came sailing towards Cyprus, then went to Rhodes, there met another squadron, and then resumed its way to Cyprus. These are real historical facts which happened when Mustapha, Selymus's general, attacked Cyprus in May, 1570, which therefore is the true period of this performance. See Knolle's History of the Turks, p. 838, 846, 867. Reed

The first edition of this play, of which we have any certain knowledge, appeared as late as 1622, printed by N. O. for Thomas Walkely. The most material variations of this copy from the first folio I have pointed out at the bottom of the text, where they have not already been mentioned in the notes. The minute verbal differences which are to be found in it, are so numerous, that to have specified them would only have fatigued the reader. It has been supposed that there was another and an earlier edition in the possession of Mr. Pope, but Mr. Malone has assigned the following reasons, in his copy of quarto 1222, for questioning its existence: "In Pope's he gives the title of this play (of which he had only one copy) exactly as it stands here, except that he has given no date; from which it has been supposed that there is another edition published by Thomas Walkely, without a date, and not long after Shakspeare's death. Perhaps the date was cut off from his copy. In seventy years no undated copy of this play has been discovered, which makes me doubt whether it ever existed. The quarto copies which had belonged to Pope, afterwards fell into the hands of Warburton, who put them into Mallet's sale in 1766; but I know not to whom they were sold. If they could be recovered, this point might be ascertained. That Pope's copy had no date, appears from his inferring from Walkely's preface, that the play was published soon after Shakspeare's death: which he need not have done, if his copy had the date; but I have no doubt it was wanting merely by being cut off, which frequently happens in old plays." Walkely's preface is as follow.

"The Stationer to the Reader.

"To set forth a booke without an Epistle, were like to the old English proverbe, 'A blew coat without badge; and the author being dead, I thought good to take that piece

of worke upon me : To commend it, I will not : for that which is good, I hope every man will commend, without intreaty : and I am the bolder, because the author's name is sufficient to vent his worke. Thus leaving every one to the liberty of judgment, I have ventured to print this play, and leave it to the generall censure. Yours, THOMAS WALKLY." Boswell.

## PERSONS REPRESENTED

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Duke of Venice.

BRABANTIO, a Senator.

Two other Senators.

GRATIANO, Brother to Brabantio.

LODOVICO, Kinsman to Brabantio.

OTHELLO, the Moor.

CASSIO, his Lieutenant;

IAGO, his Ancient.

RODERIGO, a Venetian Gentleman.

MONTANO, Othello's Predecessor in the Government of Cyprus.

Clown, Servant to Othello.

Herald.

DESDEMONA, Daughter to Brabantio, and Wife to Othello.

EMILIA, Wife to Iago.

BIANCA, a Courtesan, Mistress to Cassio.

Officers, Gentlemen, Messengers, Musicians, Sailors, Attendants, &c.

*SCENE*, for the first Act, in Venice; during the rest of the play, at a Sea-Port in Cyprus.

1 Though the rank which Montano held in Cyprus cannot be exactly ascertained, yet from many circumstances, we are sure he had not the powers with which Othello was subsequently invested.

Perhaps we do not receive any one of the Persons Dramatis to Shakspeare's plays, as it was originally drawn up by himself. These appendages are wanting to all the quartos, and are very rarely given in the folio. At the end of this play, however, the following enumeration of persons, occurs:

"The names of the actors.—Othello, the Moor.—Brabantio, father to Desdemona.—Cassio, an honorable Lieutenant.—Iago, a Villaine. Roderigo, a gull'd Gentleman.—Duke of Venice.—Senators.—Montano, Governor of Cyprus.—Gentlemen of Cyprus.—Lodovico, and Gratiano, two noble Venetians.—Sailors.—Clowne.—Desdemona, Wife to Othello.—Emilia, Wife to Iago.—Bianca, a Courtesan."

Stevens.

# O T H E L L O

## THE MOOR OF VENICE

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### ACT I. SCENE I.

Venice, *A street.*

*Enter Roderigo, and Iago.*

Rod. Tush, never tell me<sup>2</sup>, I take it much  
unkindly,  
That thou, Iago,—who hast had my purse,  
As if the strings were thine,—should'st know of  
this.

Iago. 'S blood, but you will not hear me<sup>3</sup>:—  
If ever I did dream of such a matter, abhor me.

Rod. Thou told'st me, thou did'st hold him  
in thy hate.

Iago. Despise me, if I do not. Three great  
ones of the city,  
In personal suit to make me his lieutenant,  
Oft capp'd to him<sup>4</sup>;—and, by the faith of man,

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2. Tush, *never tell me,*] thus the quarto, 1622. In the folio the word *tush* is omitted.

—3. 'S blood, but you will not, &c.] Thus the quarto: the folio suppresses the oath. Steevens.

4. Oft *capp'd to him*;—] Thus the quarto. The folio reads, *off-capp'd to him*. Steevens.

In support of the folio, *Antony and Cleopatra* may be quoted:

“I have ever held my *cap off* to thy fortunes.”

This reading I once thought likely to be the true one. But a more intimate knowledge of the quarto copies has convinced me that they ought not without very strong reason to be departed from. Malone.



I know my price, I am worth no worse a place :  
 But he, as, loving his own pride and purposes,  
 Evades them, with a bombast circumstance<sup>5</sup>,  
 Horribly stuff'd with epithets of war ;  
 And, in conclusion\*, nonsuits  
 My meditators ; *For, certes*, says he.  
*I have already chosen my officer.*  
 And what was he ?  
 Forsooth, a great arithmetician<sup>7</sup>,  
 One Michael Cassio, a Florentine<sup>8</sup>,  
 A Fellow almost damn'd† in a fair wife ? ;

\* First folio omits these three words. † Quarto *dambd.*

To *cap* is to salute by taking off the cap. It is still an academick phrase. M. Mason.

5 — a bombast circumstance,] *Circumstance* signifies *circumlocution*. So, in Greene's *Tu Quoque* :

"You put us to a needless labour, sir,

"To run and wind about for *circumstance*,

"When the plain word, I thank you, would have serv'd." Again, in Massinger's *Picture* :

"And therefore, without *circumstances*, to the point,

"Instruct me what I am."

Again, in Knolles's *History of The Turks*, p. 576: "—wherefore I will not use many words to persuade you to continue in your fidelity and loyalty; neither long *circumstances* to encourage you to play the men." Reed.

6—*Certes*.] i. e. Certainly, in truth. Obsolete. So, Spenser, in the *Fairy Queen*, b. iv. c. ix :

"*Certes*, her losse ought me to sorrow most." Steevens.

7. *Forsooth*, a great arithmetician,] So, in *Romeo and Juliet*, Mercutio says: "—One that fights by the book of *arithmetick*." Steevens.

Iago, however, means to represent Cassio, not as a person whose arithmetic was "*one, two, and the third in your bosom*," but as a man merely conversant with civil matters, and who knew no more of a squadron than the *number* of men it contained. So afterwards he calls him this *counter—caster*. Malone.

8—a Florentine,] It appears from many passages of this play (rightly understood) that Cassio was a Florentine, and Iago a Venetian. Hanmer.

9. *A fellow almost damn'd in a fair wife*;] Sir Thomas

That never set a squadron in the field,  
Nor the division of a battle knows

Hanmer supposed that the text must be corrupt, because it appears from a following part of the play that Cassio was an unmarried man. Mr. Steevens has clearly explained the words in a subsequent note: I have therefore no doubt that the text is right; and have not thought it necessary to insert Mr. Tyrwhitt's note, in which he proposed to read—"a fellow almost damn'd in a fair life." Shakspeare, he conceived, might allude to the judgment denounced in the gospel against those "*of whom all men speak well.*" Malone.

Mr. Tyrwhitt's conjecture is ingenious, but can not be right; for the malicious Iago would never have given Cassio the highest commendation that words can convey, at the very time that he wishes to depreciate him to Roderigo; though afterwards, in speaking to himself, (Act v. sc. i.) he gives him his just character. M. Mason.

That Cassio was married, is not sufficiently implied in the words, "*a fellow almost damn'd in a fair wife,*" since they mean, according to Iago's licentious manner of expressing himself, no more than a man "*very near being married.*" This seems to have been the case in respect of Cassio.—Act IV. scene I, Iago, speaking to him of Bianca, says,—"*why the cry goes, that you shall marry her.*" Cassio acknowledges that such a report had been raised, and adds, *This is the monkey's own giving out: she is persuaded I will marry her, out of her own love and self-flattery, not out of my promise.* Iago then, having heard this report before, very naturally circulates it in his present conversation with Roderigo. If Shakspeare, however, designed Bianca for a courtizan of Cyprus, (where Cassio had not yet been, and had therefore never seen her,) Iago cannot be supposed to allude to the report concerning his marriage with her, and consequently this part of my argument must fall to the ground.

Had Shakspeare, consistently with Iago's character, meant to make him say that Cassio was actually *damn'd in being married to a handsome woman*, he would have made him say it outright, and not have interposed the palliative *almost*. Whereas what he says at present amounts to no more than that (however near his marriage) he is not yet completely *damn'd*, because he is not *absolutely married*. The succeeding parts of Iago's conversation sufficiently evince, that the poet thought no mode of conception or expression too brutal for the character. Steevens.

More than a spinster ; unless the bookish theoric<sup>1</sup>,  
Wherein the toged consuls<sup>2</sup> can propose

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There is no ground whatsoever for supposing that Shakspeare designed Bianca for a courtesan of Cyprus. Cassio, who was a Florentine, and Othello's lieutenant, sailed from Venice in a ship belonging to Verona, at the same time with the Moor ; and what difficulty is there in supposing that Bianca, who, Cassio himself informs us, " haunted him every where," took her passage in the same vessel with him or followed him afterwards ? Othello, we may suppose, with some of the Venetian troops, sailed in another vessel ; and Desdemona and Iago embarked in a third.

Iago, after he has been at Cyprus but one day, speaks of Bianca, ( Act IV. sc. I. ) as one whom he had long known : he must therefore ( if the poet be there correct ) have known her at Venice.

" Now will I question Cassio of Bianca,

" *A huswife ; that, by selling her desires,*

" *Buys herself bread and clothes : it is a creature,*

" *That dotes on Cassio ;—as ' tis the strumpet's plague,*

" *To beguile many and be beguil'd by one.*" Malone

Ingenious as Mr. Tyrwhitt's conjecture may appear, it but ill accords with the context. Iago is enumerating the disqualifications of Cassio for his new appointment ; but surely his *being well spoken of by all men* could not be one of them. It is evident from what follows that a report had prevailed at Venice of Cassio's being soon to be married " to the most fair Bianca." Now as she was in Shakspeare's language " a customer," it was with a view to such a connection that Iago called the new lieutenant *a fellow almost damn'd*. It may be gathered from various circumstances that an intercourse between Cassio and Bianca had existed before they left Venice, for Bianca is not only well known to Iago at Cyprus, but she upbraids Cassio, ( Act III. sc. IV. ) with having been absent a week from her, when he had not been *two days* on the island. Hence, and from what Cassio himself relates, ( Act IV. sc. i. ) "*I was the other day talking on the sea-bank with certain Venetians, and thither comes the bauble ; by this hand she falls thus about my neck ;*"—it may be presumed she had secretly followed him to Cyprus : a conclusion not only necessary to explain the passage in question, but to preserve the consistency of the fable at large.—The *sea-bank* on which Cassio was conversing

As masterly as he: mere prattle, without practice,<sup>3</sup>  
Is all his soldièrship. But, he, sir, had the elec-  
tion :

with certain Venetians, was at Venice ; for he had never till the day before been at Cyprus : he specifies those with whom he conversed as *Venetians*, because he was himself a *Florentine* ; and he mentions the behaviour of Bianca in their presence, as tending to corroborate the reports he had spread that he was soon to marry her. Henley.

I think, as I have already mentioned, that Bianca was a Venetian courtesan : but the *sea-bank* of which Cassio speaks, may have been the shore of Cyprus. In several other instances beside this, our poet appears not to have recollected that the persons of his play had only been one day at Cyprus. I am, aware, however, that this circumstance may be urged with equal force against the concluding part of my own preceding note ; and the term *sea bank* certainly adds support to what Mr. Henley has suggested, being the very term used by Lewkenor, in his account of the *Lido maggior of Venice*. See p 236, n. 8. Malone.

Thus far our commentaries on this obscure passage are arranged as they stand in the very succinct edition of Mr. Malone. Yet I can not prevail on myself, in further imitation of him, to suppress the note of my late friend Mr. Tyrwhitt, a note that seems to be treated with civilities that degrade its value, and with a neglect that few of its author's opinions have deserved. My inability to offer such a defence of his present one, as he himself could undoubtedly have supplied, is no reason why it should be prevented from exerting its own proper influence on the reader. Steevens.

The poet has used the same mode of expression in *The Merchant of Venice*, Act I. Sc. I. :

“ O my Antonio, I do know of those  
“ Who therefore only are reputed wise,  
“ For saying nothing ; who, I'm very sure,  
“ If they should speak, would almost damn those ears,  
“ Which, hearing them, would call their brothers  
fools.”

And there the allusion is evident to the gospel judgment against those, who call their brothers fools. I am therefore inclined to believe that the true reading here is :

“ A fellow almost damn'd in a fair life ; ”  
and that Shakspeare alludes to the judgment denounced in the

And I,—of whom his eyes had seen the proof,  
At Rhodes, at Cyprus ; and on other grounds  
Christian and heathen,—must be be-lee'd and cal-  
m'd<sup>4</sup>

By debtor and Creditor, this Counter caster 5,.

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gospel against those of whom all men speak well.

The character of Cassio is certainly such, as would be very likely to draw upon him all the peril of this denunciation, literally understood. Well-bred, easy sociable, good natured ; with abilities enough to make him agreeable and useful, but not sufficient to excite the envy of his equals, or to alarm the jealousy of his superiors. It may be observed too, that Shakspeare has thought it proper, to make Iago, in several other passages, bear his testimony to the amiable qualities of his rival. In Act V. Sc. I. he speaks thus of him ;

“—If Cassio do remain,

“ He hath a daily beauty in his life,

“ That makes me ugly.”

I will only add, that, however hard or far-fetched this allusion (whether Shakspeare's or only mine) may seem to be, Archbishop Sheldon had exactly the same conceit, when he made that singular compliment, as the writer calls it, (Biograph. Britan. Art. Temple.) to a nephew of Sir William Temple, that “he had the curse of the gospel, because all men spoke well of him.”

Tyrwhitt.

That Mr Tyrwhitt has given us Shakspeare's genuine word and meaning I have not the least doubt. Bianca is evidently a courtesan of Cyprus, and Cassio, of course, not yet acquainted with her. But even admitting that she might have followed him thither, and got comfortably settled in a “house” still, I think the improbability of his having any intention to marry her is too gross for consideration. What, the gallant Cassio, the friend and favorite of his general to marry a “customer” a “fitchew,” a “huswife who by selling her desires buys herself bread and clothes.” Iago, indeed, pretends that she had given out such a report, but it is merely with a view to make Cassio laugh the louder. There can be no reason for his practising any similar imposition upon Roderigo.

Ritson.

1—theorick, ] *Theorick*, for *theory*. So, in The Proceedings against Garnet on the Powder—Plot: “—as much deceived in the *theoricke* of trust, as the lay disciples were in the Practicke of conspiracie.”

. Steevens.

He, in good time, must his lieutenant be,  
And I, (god bless the mark <sup>7</sup> 1) his Moor-ship's <sup>8</sup>  
ancient.

Rod. By heaven, I rather would have been  
his hangman.

Iago. But there's no remedy, 'tis the curse  
of service ;

Preferment goes by letter<sup>9</sup>, and affection,

This was the common language of Shakspeare's time. See All's well that Ends well, Act IV. Sc. III. Malone.

2—Wherein the toged consuls—] *Consuls*, for counsellors.  
Warburton.

Sir Thomas Hanmar reads, *council*. Mr Theobald would have us read counsellors. Venice was originally governed by *consuls* : and *Consuls* seems to have been commonly used for *counsellors*, as afterwards in this play. In Albion's Triumph, a Masque, 1631, the emperor Albanact is said to be "attended by fourteen *consuls*." Again : "——the habits of the *consuls* were after the same manner." Geoffrey of Monmouth, and Matthew Paris after him, call both dukes and earls, *consuls*.

Steevens.

3 More than a spinster ; unless the bookish theorick,  
Wherein the toged consuls can propose

As masterly as he : mere prattle without practice,]  
This play has many redundant lines, like the first and third of the foregoing. I can not help regarding the words distinguished by small Capitals, as interpolations. In the opening Scene of king Henry V. Shakspeare thought it unnecessary to join an epithet to *theorick* ; and if the monosyllables—as he, were omitted, would Iago's meaning halt for want of them ?  
Steevens.

4 The lee side of a ship is that on which the wind blows. To lee, or to be lee'd, may mean, to fall to leward or to lose the advantage of the wind.

The reading of the text is that of the folio. I doubt whether there be any such sea-phrase as to be lee ; and suspect the word *be* was inadvertently repeated by the compositor of the folio.

Mr. Steevens has explained the word *becalm'd*, but where is it found in the text ? Malone.

5—this counter—caster ; } It was anciently the practice to reckon up sums with *counters*. To this Shakspeare alludes

Not by the old gradation 1, where each second  
 Stood heir to the first. Now, sir, be judge yourself,  
 Whether I in any just term am affin'd 2  
 To love the Moor.

Rod. I would not follow him then.

Iago. O, sir content you ;  
 I follow him to serve my turn upon him :  
 We can not all be masters, nor all masters.  
 Can not be truly followed. You shall mark  
 Many a duteous and knee-crooking knave,  
 That, doting on his own obsequious bondage,  
 Wears out his time, much like his master's ass,  
 For nought but provender ; and, when he's old,  
 cashier'd 3 ;

again in *Cymbeline*. Act V.—it sums up thousands in a trice : you have no true debtor and creditor, but it ; of what's past, is, and to come, the discharge—Your neck, sir, is pen, book and *counters* ;" &c. Again, in *Acolastus*, a comedy, 1540 : " I wyl cast my *counters*, or with *counters* make all my rekenynges. " Steevens.

So, in *The winter's Tale* :—" fifteen hundred shorn,—what comes the wool to ?—I can not do't without *counters*." Malone.

7 *bless the mark !* ] Kelly, in his comments on Scots proverbs, observes, that the Scots, when they compare person to person, use this exclamation. Steevens.

8.—*his Moorship's*—] The first quarto reads his worship's Steevens.

9—*by letter*,—] by recommendation from powerful friends.

Johnson.

1—Not by the old gradation,—] *old gradation*, is gradation established by ancient practice. Johnson.

2—*whether I in any just term am affin'd (assin'd)*—] The meaning is, "Do I stand within any such terms of propinquity, relation to the Moor, as that it is my duty to love him ?"

Johnson.

3 For nought but provender ; and, when he's old, cashier'd ;] surely, this line was originally shorter. We might safely read—

• " For nought but provender, when old, cashier'd."

Steevens

Whip me such honest knaves<sup>4</sup> : Others there are,  
Who, trimn'd in forms and visages of duty,  
Keep yet their hearts attending on themselves ;  
And, throwing but shows of service on their  
                lords,  
Do well thrive by them, and, when they have  
                lin'd their coats,  
Do themselves homage : these fellows have some  
                soul ;  
And such a one do I profess myself  
For, sir<sup>5</sup>,  
It is as sure as you are Roderigo,  
Were I the Moor, I would not be Iago :  
In following him, I follow but myself ;  
Heaven is my Judge, not I for love and duty,  
But seeming so, for my peculiar end :  
For when my outward action doth demonstrate  
The native act and figure of my heart  
In compliment extern<sup>6</sup>, 'tis not long after  
But I will wear my heart upon my sleeve  
For daws to peck at<sup>7</sup> : I am not what I am.

4—honest knaves :) *Knave* is here for *servant*, but with a sly mixture of contempt. Johnson.

5 For, sir, ) These words, which are found in all the  
ancient copies, are omitted by Mr. Pope, and most of our mod-  
ern editors. \ Steevens.

6 In *compliment extern*, ] In that which I do only for an outward shew of civility. Johnson.

• So, in sir W. d'Avenant's *Albion*, 1629 :

“——— that in sight extern

• “A patriarch seems” • Steevens.

7 For daws, &c. ] The first quarto reads,—for *doves*—  
Steevens

I have adhered to the original copy, because I suspect Shakespeare had in his thoughts a passage in Lyly's *Euphues and his England*, 1580, "As all coynes are not good that have the image of Cæsar, nor all gold that is coyned with the kinges stampe, so all is not truth that beareth the



*Rod.* What a full fortune does the thick-lips  
owe<sup>8</sup>,  
If he can carry't thus !  
*Iago.* Call up her father,  
Rouse him : make after him, poison his delight,  
Proclaim him in the streets ; incense her kinsmen,  
And, though he in a fertile climate dwell,  
Plague him with flies : though that his joy be  
joy,

show of godliness, nor all friends that bear a faire face. If thou pretend such love to Euphues, carry *thy heart on the back of thy hand*, and thy tongue in thy palme, that I may see what is in thy mind, and thou with thy finger claspe thy mouth.—I can better take a blister of a nettle, than a pricke of a rose ; more willing that a raven should peck out mine eyes, than a *turtle peck at them*." Malone.

I read with the folio. Iago certainly means to say, he would expose his heart as a prey to the most worthless of birds, i. e. *daws*, which are treated with universal contempt. Our author would scarcely have degraded the amiable tribe of *doves* to such an office ; nor is the mention of them at all suitable to the harsh turn of Iago's Speech. Steevens. .

The poet, according to the reading of the quarto, meant to say that not only birds of prey, but gentle and timid doves, might peck at him with safety. Malone.

8 What a full fortune does the thick-lips owe.) Full fortune is, I believe, a complete piece of good fortune, as in another scene of this play a *full soldier* is put for a *complete soldier*. So. in *Cymbeline*.

"Our pleasure his *full fortune* doth confine."

Again, in Chapman's versions of the "Fourth Book of Homer's *Odyssey*, we have—

"Jove did not only his *full* *jute* adorn,

"when he was wedded."

To *owe*, is in ancient language, to *own*, to possess. Steevens.  
So, in Antony and Cleopatra :

"——not the imperious show

"Of the *full fortun'd* Cæsar—."

*Full* is used by Chaucer in the same sense in his *Troilus*, b. 1.

"Sufficeth this, my *full* friend Pandare,

"That I have said—." Malone

Yet throw such changes\* of vexation on't,  
As it may lose some colour.

*Rod.* Here is her father's house ; I'll call  
aloud.

*Iago* Do ; with like timorous accent, and dire  
yell,

As when, by night and negligence, the fire  
Is spied in populous cities<sup>9</sup>.

*Rod.* What ho ! Brabantio ! signior Brabantio,  
ho !

*Iago.* Awake ! what, ho ! Brabantio ! thieves !  
thieves ! thieves !

Look to your house, your daughter, and your bags !  
Thieves ! thieves !

BRABANTIO, *above, at a window.*

*Bra.* What is the reason of this terrible sum-  
mons ?

What is the matter there ?

*Rod.* Signior, is all your family within ?

*Iago.* Are your doors lock'd<sup>1</sup> ?

\* First folio, *chances.*

9 *As when, by night and negligence, the fire  
Is spied in populous cities,*] The particle is used equivocally : the same liberty is taken by writers more correct :

“ The wonderful creature ! a woman of reason !

“ Never grave out of pride, gay out of reason.”

Johnson

“ By night and negligence ” means during the time of  
night and negligence. M. Mason.

The meaning, as Mr. Edwards has observed, is, “ not that the fire was spied by negligence, but the fire which came by night and negligence, was spied.—and this double meaning to the same word is common to Shakspeare with all other writers, especially where the word is so familiar a one as this is in question. Ovid seems even to have thought it a beauty instead of a defect.” MALONE.

1 Are your doors lock'd ?] The first quarto reads—

“ Are all doors lock'd ? ” Steevens.

*Bra.* Why ? wherefore ask you this ?

*Iago.* 'Zounds, sir, you are robb'd ; for shame,  
put on your gown ;

Your heart is burst<sup>2</sup>, you have lost half your soul ;  
Even now, now, very now, an old black ram

Is tupp<sup>3</sup>ing your white ewe<sup>3</sup>. Arise, arise ;

Awake the snorting citizens with the bell,

Or else the devil will make a grandsire of you :

Arise, I say.

*Bra.* What, have you lost your wits ?

*Rod.* Most reverend signior, do you know my  
voice ?

*Bra.* Not I, What are you ?

*Rod.* My name is—Roderigo.

*Bra.* The worse\* welcome:

I have charg'd thee, not to haunt about my doors :

In honest plainness thou hast heard me say,

My daughter is not for thee ; and now, in mad  
ness,

. 2—is burst] i. e. broken. Burst for broke is used in our  
author's *King Henry IV. Part II* : “—and then he burst his  
head for crouding among the marshal's men.”

Steevens.

So, in *The Taming of the Shrew* vol v. p. 352.

“ you will not pay for the glasses you have burst ? ”

3.—Tupp<sup>3</sup>ing your white ewe ) In the north of England a  
ram is called a *tup*.

Malone.

I had made the same observation { in the third Act of this  
play. Scene iii.

Steevens.

“—Your white ewe.” It appears from a passage in  
Decker's *O per se O* 4 to 1612, that this was a term in the cant  
language used by vagabonds : “ As the men have nicke names,  
so likewise have the women : for some of them are called  
the white ewe, the lambe,” &c—

Steevens.

\*—First folio *worser*.

Being full of supper, and distempering draughts<sup>4</sup>,  
Upon malicious bravery, dost thou come  
To start my quiet.

• *Rod.* Sir, sir, sir, sir,—

• *Bra.* But thou must needs be suré,  
My spirit\*, and my place, have in them power  
To make this bitter to thee.

*Rod.* Patience, good sir.

*Bra.* What tell'st thou me of robbing? this  
is Venice;

My house is not a grange<sup>5</sup>.

*Rod.* Most grave Brabantio,  
In simple and pure soul I come to you.

*Iago.* 'Zounds†, sir, you are one of those,  
that will not serve God, if the devil bid you. Be-  
cause we come to do you service, you think we  
are ruffians: You'll have your daughter cover'd  
with a Barbary horse! you'll have your nephews

4—Distempering draughts, ) To be distempered with  
liquor, was in Shakspeare's age, the phrase for intoxication.  
In Hamlet the King is said to be "marvellous *distempered*  
with wine. Malone.

\* First folio, *spirits*: † First folio omits 'Zounds

See Henry. V Act II. Sc II. Steevens.

—this is Venice:

5. My house is not a Grange ] That is "you are in a  
populous City, not in a lone house, where a robbery might  
easily be committed." Grange is strictly and properly the  
farm of a monastery, where the religious reposed their  
corn. *Grangia* Lat.—from *Granum*. But in Lincolnshire, and  
in other northern counties, they call every lone house  
or farm which stands solitary, a Grange. T. Warton.

So, in T. Heywood's English Traveller. 1633:

"——— to absent himself from home

"And make his father's house but as a *grange*?" &c.

Again, in Daniel's complaint of Rosamond 1599:

"——— soon was I train'd from Court

To a *Solitary grange*," &c.

Again in Measure for Measure:—"at the moated *grange*  
resides this dejected Mariana," Steevens.

neigh to you: you'll have coursers for cousins,  
and gennets for germans<sup>7</sup>.

*Bra.* What profane wretch art thou<sup>8</sup>?

---

6—your nephews neigh to you: ) *Nephew*, in this instance, has the power of the Latin word *Nepos*, and signifies a grandson, or any lineal descendant however remote. So. A. of Wyntown, in his *Cronykil*, B. VIII. ch. III. V. 119:

“Hys swne may be called *newn* :

This is of that word the wertu

Thus, also, in *Spencer* :

“And all the sons of these five brethern reign'd.”

“By due success, and all their *nephews* late,

“Even thrice eleven descents the crown obtain'd ”

Again, in *Chapman's* version of the *Odyssey* b. xiv. *Laertes* says of *Telemachus* his *grandson* :

“——to behold my son,

“And *nephew* close in such contention.”

Sir W. Dugdale very often employs the word in this sense: and without it, it would not be very easy to show how *Brabantio* could have *nephews* by the marriage of his daughter. *Ben Johnson* likewise uses it with the same meaning. The alliteration in this passage caused *Shakspeare* to have recourse to it.

*Steevens*

See *Richard iii.* Act iv. sc. i. *Malone*.

In *Junius's* *Nomenclature* by *Higgins* 1585, *nepos* has no other explanation than *nephew*, *e filio filiarum natos*.

The word *grandson* never occurs in *Shakspeare*. *Boswell*.

7—Gennets for Germans ) A *jennet* is a Spanish horse.

So, in *Heywood's* *Rape of Lucrece*. 1630 :

“——there stays within my tent

“A winged *jennet*.” *Steevens*

8 What profane wretch art thou? ) That is, *what wretch of gross and licentious language?* In that sense *Shakspeare* often uses the word *profane*. *Johnson*.

It is so used by other writers of the same age:

“How far off dwells the house-surgeon? ”

“——You are a profane fellow, i'faith.”

Again, in *Ben Johnson's* *Tale of a Tub* :

By the sly Justice and his clerk *profane*.”

*James Howell* in a dialogue prefixed to his edition of *Cotgrave's* Dictionary, in 1673, has the following Sentence :

“J'aimerois mieux estre trop ceremonieux, que trop profane which he thus also anglicises——“I had rather be too

*Iago.* I am one, sir, that comes\* to tell you, your daughter and the Moor are now making the beast with two backs<sup>9</sup>.

• *Bra.* Thou art a villain.

*Iago.* You are—a senator.

*Bra.* This thou shalt answer ; I know thee, Roderigo.

*Rod.* Sir, I will answer anything. But I beseech you,

[If't be your pleasure<sup>1</sup>, and most wise consent, (As partly, I find, it is,) that your fair daughter, At this odd-even and dull watch o' the night<sup>2</sup>, Transported—with no worse nor better guard, But with a knave of common hire, a gondolier,— To the gross clasps of a lascivious Moor,—

---

ceremonious, than too prophane, Steevens.

\*First folio, *come*.

9—Your daughter and the Moor are now making the *Beast with two Backs*)—This is an ancient proverbial expression in the French language, whence Shakspeare probably borrowed it ; for in the *Dictionnaire des Proverbes françoises*, par G. D. B. Brussels, 1710, 12 mo. I find the following article : *Faire la bete a deux dos*.—pour dire faire l'amour." Percy.

In the *Dictionnaire Comique*, par le Roux, 1750, this phrase is more particularly explained under the article *Bete* : "*faire la bete a deux dos*.—Maniere de parler qui signifie etre couche avec une femme ; faire le deduit."—" Et faisoient tous deux souvent ensemble *la bete a deux dos* joyeusement." *Rabelais* liv. i. There was a translation of *Rabelais* published in the time of Shakspeare.

1 (If't be your pleasure, &c.) The lines printed in crochets are not in the first edition, but, in the folio of 1623. Johnson.

2. At this odd-even and dull watch o' the night,) The even of night is *midnight*, the time when night is divided into even parts. Johnson.

*Odd* is here ambiguously used, as it signifies *strange, uncouth, or unwonted* ; and as it is opposed to *even*.

But this expression, however explained, is very harsh.

Steevens.

This *odd even* is simply the interval between twelve at night

If this be known to you, and your allowance<sup>3</sup>,  
 We then have done you bold and saucy wrongs;  
 But, if you know not this, my manners tell me,  
 We have your wrong rebuke. Do not believe,  
 That, from the sense of all civility<sup>4</sup>,  
 I thus would play and trifle with your reverence :

and one in the morning. Henley.

By this singular expression,—“ this *odd-even* of the night,” our poet appears to have meant, that it was just approaching to, or just past, that it was doubtful whether at that moment it stood at the point of midnight, or at some other less equal division of the twenty-four-hours ; which a few minutes either before or after midnight would be. So, in Macbeth.

“—What is the *night* ?

“ Lady M. Almost at *odds with morning, which is which* ”

Shakspear was probably thinking of his boyish school play, *odd or even*. Malone.

Surely, “ almost at *odds with morning* ” signifies, almost *entering into conflict* with it. Thus, in Timon of Athens :

“ ’Tis honour, with most lands to be at *odds*—”

In King Henry vi. part iii. we find an idea similar to that in Macbeth :

“—like the *morning’s war*,

“ When dying clouds *contend* with growing light.”

Steevens.

Mr. Steeven’s explanation perfectly agrees with mine, except that he has taken no notice of the close of my quotation from Macbeth, *which is which*, produced for the purpose of confirming what I had said of the time being doubtful.

Malone.

3—and your *allowance*,] i. e. done with your *approbation*.

So, in Troilus and Cressida :

“ A stirring dwarf we do *allowance* give

“ Before a sleeping giant,”

Again, in King Lear :

“ ———If your sweet sway

“ *Allow* obedience.” Malone.

4. That, from the sense of all civility.) That is in *opposition* to, or *departing from*, the sense of all civility. So, in Twelfth Night.

Your daughter,—if you have not given her leave,—  
 I say again, hath made a gross revolt;  
 Tying her duty, beauty, wit, and fortunes,  
 In an extravagant<sup>5</sup> and wheeling stranger<sup>6</sup>,  
 Of here and every where : Straight satisfy your-  
 self : ]

If she be in her chamber, or your house;  
 Let loose on me the justice of the state  
 For thus deluding you<sup>7</sup>.

*Bra.* Strike on the tinder, ho !  
 Give me a taper;—call up all my people :—  
 This accident is not unlike my dream ;  
 Belief of it oppresses me already :—  
 Light, I say ! light ! [*Exit, from above.*  
*Iago.* Farewell ; for I must leave you :

“ But this is *from* my commission—.”

Again this is *from* my business.” Malone.

5 In an extravagant—) *Extravagant* is here used in its Latin signification, for *wandering*. Thus, in *Hamlet* : “ The extravagant and erring spirit—.” Steevens.

This use of the word is not peculiar to Shakspeare. It is found in Sir Henry Wotton’s *Paralell, &c.* “ These two accidents precisely true, and known to few, I have reported as not altogether *extravagant* from my purpose.” Malone.

6 Tying her duty, beauty, wit, and fortunes,  
 In an extravagant and wheeling stranger, ) Thus the old copies, for which the modern editors, following Mr. Pope, have substituted—*To an extravagant, &c.* In *King Lear*, we find—“ And hold our lives *in* mercy ;” (not *at* mercy,) in *The Winter’s Tale*—“ he was torn to pieces *with* a bear,” not “ *by* a bear ;” and in *Hamlet* :

“ To let this canker of our nature come  
 In further evil.”

So, in the next scene, we have “—*in* your part,” not “—*on* your part.” We might substitute modern for ancient phraseology in all these passage with as much propriety as in the present. Malone.

7 For thus deluding you.] The first quarto read.,  
 For this delusion. Steevens.



It seems not meet, nor wholesome to my place,  
 To be produc'ds (as, if I stay, I shall,)  
 Against the Moor : For, I do know, the state,—  
 However this may gall him with some check<sup>9</sup>,—  
 Cannot with safety cast him<sup>1</sup> ; for he's embark'd  
 With such loud reason to the Cyprus' wars,  
 (Which even now stand<sup>2</sup> in act,) that, for their souls,  
 Another of his fathom they have none,  
 To lead their business : in which regard,  
 Though I do hate him as I do hell pains,  
 Yet, for necessity of present life,  
 I must shew out a flag and sign of love,  
 Which is indeed but sign. That you shall surely  
 find him,

Lead to the Sagittary<sup>2</sup> the raised search ;  
 And there will I be with him. So, farewell. [*Exit.*]

*Enter, below, BRABANTIO, and Servants  
 with torches.*

*Bra.* It is too true an evil : gone she is ;  
 And what's to come of my despised time<sup>3</sup>,  
 Is nought but bitterness.—Now, Roderigo,

8 To be produc'd—] The folio reads,—*produced*.

Steevens.

9—Some check,] Some rebuke. Johnson.

1—Cast him ;] That is, *dismiss* him ; *reject* him. We still say, a *cast* coat, and a *cast* serving-man. Johnson.

\* Old copies, *stands*

—the Sagittary—  
 read,—the *sagittar*—. I have chosen the unclipped reading.

Steevens.

3 And what's to come of my despised time<sup>3</sup>] *Despised* time, is *time of no value* ; time in which—

“ There's nothing serious in morality,

“ The wine of life is drawn, and the mere dregs

Are left this vault to brag of.” *Macbeth*. Johnson.

Again, in *Romeo and Juliet* :

“——expire the term

“ Of a *despised* life clos'd in my breast.”

Where didst thou see her?—O, unhappy girl!—  
With the Moor, say'st thou?—Who would be a  
father?—

How didst thou know 'twas she?—O, thou de-  
ceiv'st me

Past thought!—What said she to you?—Get  
more tapers;

Raise all my kindred.—Are they married, think  
you?

*Rod.* Truly, I think, they are.

*Bra.* O heaven!—How got she out!—O trea-  
son of the blood!

Fathers, from hence trust not your daughters'  
minds

By what you see them act.—Is there not charms,  
By which the property of youth and maidhood  
May be abus'd? Have you not read, Roderigo,  
Of some such thing?

As the quotation in the preceeding note belongs to our steady moralist, Dr. Johnson, it could not have been more uncharacteristically vitiated than by the compositor, in Mr. Malone's edition, ( 1790 ) where it appears thus :

“ There's nothing serious in *morality*.” Steevens.

“ Veniam petimusque damusque Vicissim ” Boswell

4-- O, thou deceiv'st me Past thought ! ) Thus the quarto, 1622. The folio, 1623, and the quartos, 1630 and 1655 read :

“ ——— O, she deceives me

“ Past thought !——”

I have chosen the apostrophe to his absent daughter, as the most spirited of the two readings. Steevens.

5—Are there not charms. ) Thus the second folio. The first, and the quarto, ungrammatically read,—Is there not, &c. Mr. Malone follows the oldest copies, and observes that the words—Is there not charms, &c, mean——Is there not such a thing as charms? Steevens.

6 By which the property of youth and maidhood May be abus'd? ] By which the faculties of a young virgin may be infatuated, and made subject to illusions and false imagination :

*Rod.* Yes, sir; I have, indeed\*

*Bra.* Call up my brother—O, that you had had her!—

Some one way, some another—Do you know Where we may apprehend her and the Moor?

*Rod.* I think, I can discover him; if you please

To get good guard, and go along with me.

*Bra.* Pray you, lead on<sup>7</sup>. At every house I'll call;

I may command at most;—Get weapons, ho!

And raise some special officers of night<sup>8</sup>.—

On, good Roderigo;—I'll deserve your pains.

[*Exeunt.*]

\* Quarto, *I have*; Sir. + First folio, *would*.

“——wicked dreams *abuse*.”

“The curtained sleep.” *Macheth*, Johnson.

“——and *maidhood*——” The quartos read—and *manhood*. Steevens.

7 Pray you, lead on. ) The first quarto' reads,—Pray lead *me on*. Steevens.

8—of Night. ) Thus the original quarto, 1622; for which the editor of the folio substituted—officers of *night*; a reading which all the modern editors have adopted. I have more than once had occasion to remark that the quarto readings were sometimes changed by the editor of the folio, from ignorance of our poet's phraseology or meaning.

I have no doubt that Shakspeare, before he wrote this play, read *The Commonwealth and Government of Venice*, translated from the Italian by Lewis Lewkenor, and printed in quarto, 1599, a book prefixed to which we find a copy of verses by Spencer. This treatise furnished our poet with the knowledge of those *officers of night*, whom Brabantio here desires to be called to his assistance.

“For the greater expedition thereof, of these kinds of judgments, the heads or chieftaines of *the officers by night* do obtaine the authority of which the advocates are deprived. These *officers of the night* are six, and six likewise are those

## SCENE II.

*The same. Another street.*

*Enter Othello, Iago, and Attendants.*

*Iago.* Though in the trade of war I have  
slain men,  
Yet do I hold it very stuff o' the conscience<sup>9</sup>

meane officers, that have only power to correct base vagabonds and trifling offences.

"Those that do execute this office are called heades of the tribes of the city, because out of every tribe, (for the city is divided into six tribes,) there is elected an *officer of the night*, and a head of the tribe.—The duty of eyther of these officers is to keepe a watch every other night by turn, within their tribes; and, now the one, and then the other, to make rounds about his quarter, till the dawning of the day, being always guarded and attended on with weaponed officers and serjeants, and to see that there be not any disorder done in the darkness of the night, which always emboldeneth men to naughtinesse; and that there be not any houses broken up, nor thieves nor rogues lurking in corners with intent to do violence." *Commonwealth of Venice*, pp. 97. 99. Malone.

It has been observed by Mr. Malone, in *Romeo and Juliet*, See Vol. V. P. 237. ] that there is no *watch* in Italy. How does that ascertain quadrate with the foregoing account of *officers of the night*?" Steevens.

I have said in the passage referred to, that this objection has been made by others, and have not given the observation as my own. But although it is proved from Lewkenor, that there were officers of the night at Venice, it by no means follows that the same was the case at Verona. I may add, that after Mr. Steevens had acquiesced in the corrupted reading for twenty years, he might have accepted my restoration of the author's text without cavilling at the note which contained it. Malone.

9—*Stuff o' the conscience*, ] This expression to common readers appears harsh. *Stuff* of the *conscience* is, *substance* or *essence* of the conscience. *Stuff* is a word of great force in the Teutonic languages. The elements are called in Dutch, *Hoofd Stoffen*, or *head stuffs*. Johnson.

Again, in *King Henry VIII* :

"you're full of heavenly *Stuff*," &c.

To do no contriv'd murder ; I lack iniquity  
 Sometimes, to do me service : Nine or ten times  
 I had thought to have yerk'd\*him here under the  
 ribs.

*Oth.* 'Tis better as it is.

*Iago.* Nay, but he prated<sup>1</sup>,  
 And spoke such scurvy and provoking terms  
 Against your honour,  
 That, with the little godliness I have,  
 I did full hard forbear him. But, I pray, sir\*,  
 Are you fast marry'd ? for, be sure of this†,—  
 That the magnifico<sup>2</sup> is much beloved ;  
 And hath, in his effect, a voice potential  
 As double as the duke's<sup>3</sup> ; he will divorce you ;

\* First folio, *yerked*.

\* First folio, *I pray you, Sir*.

† First folio, *be assured of this*.

Frisch's German Dictionary gives this explanation of the word *Stuff* : "—materies ex qua aliquid fieri potest" Stevens.

Shakspeare in *Macbeth* uses this word in the same sense, and in a manner yet more harsh.

"Cleanse the *stuff'd bosom* of that perilous *stuff*."

Holt White.

1—he prated, ] Of whom is this said ? of Roderigo ?

Stevens.

2—the magnifico —] "The chief men of Venice are by a peculiar name called *magnifici*, i. e. *magnificoes*." Minshew's Dictionary. See too Volpone. Tallet.

3—a voice potential

As double as the Duke's : ] It appears from Thomas's History of Italy, 4 to 1566, to have been a popular opinion, though a false one, that the Duke of Venice had a *double Voice* : "Whereas," says he, "many have reported, the Duke in balloting should have *two voices* ; it is nothings so ; for in giving his voice he hath but one ballot, as all others have" Shakspeare, therefore, might have gone on this received opinion, which he might have found in some other book. supposing, however, that he had learned from this very passage

Or put upon you what restraint and 'grievance,  
The law (with all his might, to enforce it on)  
Will give him cable.

• *Oth.* Let him do his spite :

that the duke had *not* a double voice in the Council of Seven, yet as he has a vote in each of the various councils of the Venetian state, (a privilege which no other person enjoys,) our poet might have thought himself justified in the epithet which he has here used; and this circumstance, which he might have found in a book already quoted, Contareno's 'Commonwealth and Government of Venice,' 4 to. 1599, was I believe, here in his thoughts.

"The duke himself also, if he will, may use the authority of an advocator or president, and make report to the council of any offence, and of any amercement or punishment that is thereupon to be inflicted;—for so great is the prince's authority, that he may, in whatsoever court adjoine himselfe to the magistrateth therein, being president, as his colleague and companion, and have equal power with the other presidents, that he might so by this means be able to look into all things," p. 41. Again, *ibidem*, p. 42 :

"Besides this, this prince [i. e. the duke] hath in every council equal authoritie with any of them, for one suffrage or lotte."

Thus we see, though he had not a double voice in any one assembly, yet as he had a vote in all the various assemblies, his voice, thus *added* to the voice of each of the presidents of those assemblies, might with strict propriety be called *double*, and *potential*.—*Potential*, Dr. Johnson thinks, means *operative* having the effect, (*by weight and influence*), without the external actual property. It is used, he conceives, "in the sense of science, a caustick is called *potential* fire." I question whether Shakspeare meant more by the word than *operative* or *powerful*.  
Malone.

*Double* and *single* anciently signified *strong* and *weak*, when applied to liquors, and perhaps to other objects. In this sense the former epithet may be employed by Brabantio, and the latter by the Chief Justice speaking to Falstaff: "Is not your wit single?" When Macbeth also talks of his "single state of man," he may mean no more than his *weak* and *debile* state of mind.

"——a voice potential

"As double as the duke's,"

My services, which I have done the signiory,  
 Shall out-tounge his complaints. Tis yet to know,  
 (Which, when I know that boasting is an honour,  
 I shall promulgate<sup>4</sup>,) I fetch my life and being  
 From men of royal siege<sup>5</sup> ; and my demerits<sup>6</sup>  
 May speak, unbonneted<sup>7</sup>, to as proud a fortune

may therefore only signify, that Brabantio's voice, as a magnifico, was as forcible as that of the Duke.

Steevens.

"The double voice of Brabantio refers to the opinion, which (as being a magnifico, he was no less entitled to, than the duke himself,) either, of nullifying the marriage of his daughter, contracted without his consent; or, of subjecting Othello to fine and imprisonment, for having seduced an heiress.

Henley.

4——'Tis yet to know,

(Which, when I know that boasting is an honor, I shall promulgate,) ] Thus the folio. The quarto, 1622, reads——

"——'Tis yet to know

"That boasting is an honor.

"I shall promulgate, I fetch, &c. Malone.

The quarto 1622 reads——promulgate. Boswell.

5——men of royal siege; ) Men who have sat upon royal thrones.

\*The quarto has——"men of royal height." Siege is used for seat by other authors. So, in Stowe's Chronicle, p. 575: "there was set up a throne or siege royal for the king."

Again in Spencer's Fairy Queen, b. ii. C. vii:

"A stately siege of soveraigne majesty" Steevens.

So, in Grafton's Chronicle, p. 443. "Incontinent after that he was platted in the royal siege, &c." Malone.

6——and my DEMERITS——) De merits has the same meaning in our author, and many others of that age, as merits:

"Opinion, that so sticks on Martius, may

"Of his demerits rob Cominius." Coriolanus.

Again, in Dugdale's Warwickshire, p. 850, edit. 1730. "Henry Conway, esq. for his singular demerits received the dignity of kinthood."

Mereo and demereo had the same meaning in the Roman language. Steevens.

7. May speak. Unbonneted,] Thus all the copies read.

As this that I have reach'd : For know, Iago,  
But that I love the gentle Desdemona, ,

It should be—unbonneting, *i. e.* without putting off the bonnet. Pope.

I do not see the propriety of Mr. Pope's emendation, though adopted by Dr. Warburton. *Unbonneting* may as well be, *not putting on*, as *not putting off*, the bonnet. Hammer reads *c'en bonnetted*. Johnson.

To speak *unbonneted*, is to speak *with the cap off*, which is directly opposite to the poet's meaning. Othello means to say, that his birth and services set him upon such a rank, that he may speak to a senator of Venice with his hat on; *i. e.* without showing any marks of deference or inequality. I therefore am inclined to think Shakspeare wrote.—

“*May speak and, bonnetted,*” &c. Theobald.

*Bonnetted* (says Cotgrave) is to *put off one's cap*. So in Coriolanus: “Those who are supple and courteous to the people, *bonnetted* without any further deed to leave them at all into their estimation.” *Unbonneted* may therefore signify, *without taking the cap off*. We might, I think, venture to read *imbonneted*. It is common with Shakspeare to make or use words compounded in the same manner. Such are *impawn*, *impaint*, *impale*, and *immask*. Of all the readings hitherto proposed, that of Mr. Theobald is, I think, the best.

Steevens.

The objection to Mr. Steevens's explanation of *unbonneted*, *i. e.* *without taking the cap off*, is, that Shakspeare has himself used the word in King Lear, Act III. Sc. I. with the very contrary signification, namely, for *one whose cap is off*:

“——— *Unbonneted* he runs,

“And bids what will take all.”

He might, however, have employed the word here in a different sense. Malone.

• *Unbonneted*, is *uncovered, revealed, made known*. In the second Act and third scene of this play we meet with an expression similar to this: “—you *unlace* your reputation.” and another in As You Like it, Act IV. Sc. I: “Now *unmuzzle* your wisdom.”

A. C.

Mr. Fuseli (and who is better acquainted with the sense and spirit of our author?) explains this contested passage as follows ;

“I am his equal or superior in rank; and were it not so, such are my deservits, that, *unbonneted*, without the addition



I would not my unhoused<sup>8</sup> free condition.  
Put into circumscription and confine  
For the sea's-worth<sup>9</sup>. But look! what lights come-  
yonder?

. *Enter Cassio, at a distance, and certain officers  
with Torches.*

*Iago.* These are the raised father, and his  
friends:

You were best go in.

*Oth.* Not I; I must be found;  
My parts, my title, and my perfect soul,  
Shall manifest me rightly. Is it they?

*Iago.* By Janus, I think no.

*Oth.* The servants of the duke, and my lieutenant.

of patrician or senatorial dignity, they may speak to as proud  
a fortune," &c.

"At Venice, the *bonnet*, as well as the *toge*, is a badge of  
aristocratic honours to this day." Steevens.

8.—Unhoused.] Free from *domestick* cares. A thought  
natural to an adventurer. Johnson.

. Othello taking as a soldier, *unhoused* may signify the having  
no settled house or habitation. Whalley.

9. For the sea's worth.] I would not marry her, though  
she were as rich as the Adriatick, which the Doge annually  
marries. Johnson.

As the gold ring annually thrown by the Doge into the  
Adriatick, cannot be said to have much enriched it, I believe  
the common and obvious meaning of this passage is the true  
one.

The same words occur in Sir. W. D. Avenant's *Cruel  
Brother*, 1630.

"He would not lose that privilege,

"For the sea's worth."

Perhaps the phrase is proverbial.

Pliny the naturalist has a chapter on *the riches of the sea*.  
Again, in *The Winter's Tale*:

"For all the sun sees, or

"The close earth wombs, or *the profound sea hides*

"In unknown fathoms." &c.

The goodness of the night upon you, friends<sup>1</sup> !

What is the news ?

*Cas.* The duke does greet you, 'general ;  
And he requires your haste, post-haste appearance<sup>2</sup>, Even on the instant,

*Oth.* What is the matter, •think you ?

*Cas.* Something from Cyprus, as I may divine ;  
It is a business of some heat : the galleys  
Have sent a dozen sequent messengers<sup>3</sup>  
This very night at one another's heels,  
And many of the consuls<sup>4</sup>, rais'd, and met,  
Are at the duke's already : you have been hotly  
call'd for ;

When, being not at your lodging to be found,  
The senate hath sent about<sup>5</sup> three several quests,  
To search you out.

Again, in King Henry V. Act I.

“——As rich with praise,

“As is the ooze, and bottom of the sea,

“With sunken wreck, and sunless treasures.”

Steevens.

Vol IX.

1. The goodness of the night upon you friends !] So, in Measure for Measure :

“The best and wholesomest spirits of the night

“Envelop you, good provost !” Steevens.

2.—Your haste, post-haste appearance,] The comma, hitherto placed after *haste*, should be a hyphen. *Your post-haste appearance* is your *immediate appearance*. The word “Haste, post, haste” were in our author's time usually written on the cover of packets, or letters, sent express. Risson.

• 3—Sequent messengers—) The first quarto reads—*sequent messengers*. Steevens.

4—the consuls,) See p. 222. n. 2. Steevens.

5 The senate hath sent About—) The early quartos, and all the modern editors, have—

“The senate sent *above* three several quests.—”

The folio—

“The senate *hath* sent *about*,’ &c.

That is, *about* the city. I have adopted the reading of the folio.

Johnson,

*Oth.* 'Tis well I am found by you.  
I will but spend a word here in the house,  
And go with you. Exit.

*Cas.* Ancient, what makes he here?

*Iago.* Faith, he to-night hath boarded a land  
carack <sup>6</sup> ;

If it prove lawful prize, he 's made for ever

*Cas.* I do not understand.

*Iago*

He 's married.

*Cas.*

To who ?

*Quests* are, on this occasion, searches. So, in Heywood's *Brazen Age*, 1613 :

"Now, if in all his *quests*, he be witheld "

An ancient M. S. entitled *The Boke of Huntyng* that is cleped *Mayster of Game*, has the following explanation of the word *quest* : " This word *quest* is a terme of herte hunters of beyounde the see.; and is thus moche to say as whan the hunter goth to fynde of the hert and to herborow him."

Steevens

6—a land CARACK ;) A carack is a ship of great bulk, and commonly of great value ; perhaps what we now call a *galloon* :

Johnson

So, in Beaumont and Fletcher's *Coxcomb* :

"——they 'll be freighted ;

" They 're made like *caracks*, all for strength and stowage."

Steevens.

The first ships that came richly laden from the West Indies to Europe were those from the Carraccas, part of the Spanish settlements ; and some years ago a Carracca ship generally proved a very rich prize, M. Mason.

A *carack*, or *carick*, ( for so it was more frequently written in Shakspeare's time, ) is of higher origin, and was denominated from the Spanish word, *carraca*, which signifies a vessel of great bulk, constructed to carry a heavy burthen. The Spanish *caraca*, Minshew thinks, may have been formed from the Italian *carico*, a lading, or freight. Malone.

7 To who ? ) It is somewhat singular that Cassio should ask this question. In the third scene of the third Act, Iago says :

" Did Michael Cassio, when you woo'd my lady,  
" Know of your love ?

*Re-enter Othello.*

*Iago.* Marry, to—come, captain, will you go?

*Oth.* Have with you<sup>8</sup>.

*Cas.* Here come another troop to seek for you.

*Enter Brabantio, Roderigo and Officers of night, with Torches and Weapons.*

*Iago.* It is Brabantio :—general, be advis'd<sup>9</sup>,  
He comes to bad intent.

*Oth.* Hola ! stand there !

*Rod.* Signior, it is the Moor.

*Bra.* Down with him, thief !

*They draw on both sides.*

*Iago.* You, Roderigo ! come, sir, I am for you.

*Oth.* Keep up your bright swords, for the dew  
will rust them.—

Good signior, you shall more command with years,  
Than with your weapons.

*Bra.* O thou foul thief, where hast thou stow'd  
my daughter ?

“ *Oth. From first to last* ”

He who was acquainted with the object courted by his friend, could have little reason for doubting to whom he would be married. Steevens.

Cassio's seeming ignorance of Othello's courtship or marriage might only be affected ; in order to keep his friend's secret, till it became publickly known. Blackstone.

Or he might fear that Othello, had proved false to the gentle Desdemona, and married another. Malone.

How far this suspicious apprehension would have become the benevolent Cassio, the intimate friend of Othello, let the reader Judge. Steevens.

8 Have with you. ) This expression denotes readiness. So, in the ancient Interlude of Nature, bl 1. no date :

“ And saw that Glotony wold nedys begone ;

“ *Have with thee*, Glotony, quoth he anon,

“ For I must go wyth thee.”

See Richard III. Act. III. Sc. II. Steevens.

9—be advis'd ; ) That is, be cool ; be cautious, be discreet. .  
Johnson.

Damn'd as thou art thou hast enchanted her :  
 For I'll refer me to all things of sense,  
 If she in chains of magick were not bound\*,  
 Whether a maid—so tender, fair, and happy ;  
 So opposite to marriage, that she shunn'd  
 The wealthy curled darlings of our nation<sup>1</sup>,  
 Would ever have, to incur a general mock,  
 Run from her guardage to the sooty bosom  
 Of such a thing as thou : to fear, not to delight<sup>2</sup>.

\* Quarto omits this line.

1 The wealthy <sup>CURLED</sup> darlings of our nation, ) *Curled*  
*is elegantly and ostentatiously dressed.* He had not the hair  
 particularly in his thoughts. Johnson.

On another occasion Shakspeare employs the same  
 expression, and evidently alludes to *the hair* :

" If she first meet the *curled* Antony," &c.

Sir W. D. Avenant uses the same expression in his *Just*  
*Italian*, 1630 :

" The, *curl'd* and silken nobles of the town."

" Again : Such as the *curled* youth of Italy "

I believe Shakspeare has the same meaning in the present  
 instance. Thus, Turnus, in the 12th *Æneid*, speaking of  
*Æneas* :

——— *foedare in pulvere crines*

*Vibratos calido ferro*———. Steevens.

That Dr. Johnson was mistaken in his interpretation of  
 this line, is ascertained by our poet's *Rape of Lucrece*, where  
 the hair is not merely alluded to, but expressly mentioned, and  
 the epithet *curled* is added as characteristick of a person of the  
 highest rank :

" Let him have time to tear his *curled hair*."

Tarquin, a king's son, is the person spoken of. Edgar,  
 when he was ' proud in heart and mind,' *curled his hair*.

Malone.

2 Of such a thing as thou : TO FEAR, not to delight.] To  
*fear*, in the present instance, may mean—to terrify. So, in  
 King Henry VI. Part III:

" For Warwick was a bug that *fear'd* us all."

The line spoken by Brabantio is redundant in its measure.  
 It might originally have ran—:

" Of such as thou ; to fear, not to delight."

Mr. Rowe, however, seems to have selected the words I

[Judge me the world<sup>3</sup>, if 'tis not gross in sense;  
That thou hast practis'd on her with foul charms;  
Abused her delicate youth with drugs, or miner-  
als,

That waken motion<sup>4</sup>:—I'll have it disputed on;

would omit, as proper to be put into the mouth of Horatio, who applies them to Lothario:

“To be the prey of such a *thing* as thou art.”

Steevens.

“——to *fear*, not to delight.” To one more likely to terrify than delight her. So, in the next Scene (Brabantio is again the speaker:)

“To fall in love with what *she fear'd* to look on.”

Mr. Steevens supposes *fear* to be a verb here, used in the sense of *to terrify*; a signification which it formerly had. But *fear*, I apprehend, is a substantive, and poetically used for the object of fear. Malone.

3 (Judge me the world, &c.) The lines following in crotchets are not in the first edition, (1622.) Pope.

4 Abus'd her delicate youth with drugs, or minerals,

That, WAKEN MOTION :) (Old copy—*weaken*.) Hammer reads with probability:

“That *waken* motion——.”

*Motion* in a subsequent scene of this play is used in the very sense in which Sir Thomas Hammer would employ it: “But we have reason to cool our *raging motions*, our carnal stings, our unbitted lusts.”

Steevens.

To *weaken motion* is, to *impair the faculties*. It was till very lately, and may with some be still an opinion, that philtres or love potions have the power of perverting, and of course weakening or impairing both the sight and judgment, and of procuring fondness or dotage toward any unworthy object who administers them. And by *motion*, Shakspeare means the senses which are depraved and weakened by these fascinating mixtures.

Ritson.

The folio: where alone this passage is found, reads.

“That *weackn* motion——.”

I have adopted Sir Thomas Hammer's emendation because I have a good reason to believe that the words *weaken* and *waken* were in Shakspeare's time pronounced alike, and hence the mistake might easily have happened. *Motion* is elsewhere used by our poet precisely in the sense required here.

So, in *Cymbeline*:

'Tis probable, and palpable to thinking.  
I therefore apprehend and do attach thee,]

—for there's no *motion*

“That tends to vice in man, but I affirm

“It is the woman's part.”

Again, in Hamlet:

——“Sense sure you have,

“Else could you not have motion”

Again, in Measure for Measure.

“——One who never feels

“The wanton stings and *motions* of the sense.”

So also, in A Man World my Masters, by Middleton 1608:

“And in myself sooth up adulterous *motions*,

“And such an appetite as I know damns me.”

We have in the play before us—*waken'd wrath*, and I think in some other play of Shakspeare—*waken'd love*. So, in our poet's 117 Sonnet:

“But shoot not at me in your *waken'd hate*”

Ben Johnson in his preface to Volpone has a similar phraseology: “—it being the office of the comic poet to *stirre up gentle affections*.”

Mr. Theobald reads.—That weaken notion i. e. says he, her right conception and idea of things, understanding, judgment. [This reading, it must be acknowledged, derives some support from a passage in King Lear, Act II. Sc. IV.—“either his *notion weakens*, or his discernings are lethargy'd.” But the objection to it is, that no opiates or intoxicating potins or powders of any sort can distort or pervert the *intellects*, but by destroying them for a time; nor was it ever at any time believed by the most credulous, that *love powders*, as they were called, could *weaken the understanding*, though it was formerly believed that they could *fascinate the affections*: or, in other words, *waken motion*.

Bratantio afterwards asserts.

“That with some mixtures powerful o'er the *blood*

“He wrought upon her.”

(Our poet, it should be remembered, in almost all his plays, uses *blood* for *passion*. See vol. VII. p. 41, 301, and many other places.) And one of the Senators asks Othello, not, whether he had *weaken'd* Desdemona's understanding, but whether he did.

—by indirect and forced courses

“Subdue and *poison* this young maid's *affections*.”

I therefore apprehend and do attach thee,]  
 For an abuser of the world<sup>5</sup>, a practiser,  
 Of arts inhibited and out of warrant :—  
 Lay hold upon him; if he do resist,  
 Subdue him at his peril.

*Oth* Hold your hands, .

Both you of my inclining, and the rest :  
 Were it my cue to fight, I should have known it  
 Without a prompter.—Where will you that I go  
 To answer this your charge ?

The notion of the efficacy of love-powders was formerly so prevalent, that in the parliament summoned by King Richard the Third, on his usurping the throne, it was publicly urged as a charge against lady Grey, that she had bewitched King Edward the Fourth, “by strange potions and amorous charms.” See Fabian, p. 495; Speed, p. 913, edit. 1632; and Habington’s History of King Edward the Fourth, p. 35. Malone.

In the passages adduced by Mr. Steevens and Mr. Malone, to prove that *motion* signifies *lustful desires*, it may be remarked that the word derives this *peculiar meaning*, either from some epithet, or restrictive mode of expression, with which it stands connected. But, had it been used *absolutely*, in *that sense*, with what consistency could Brabantio attribute the emotions of lust in his daughter, to the irritation of those very philtres, which he, in the selfsame breath, represents as abating it ?

The *drugs or minerals*, with which Othello is charged as having *abused the delicate youth* of Desdemona, were supposed to have accomplished his purpose, by

“Charming her blood with pleasing heaviness,”  
 thereby weakening *motion*, that is, subduing her *maiden pudency*, and lulling her *wonted coyness* into a state of acquiescence.

That this is the sense of the passage, is further evident from what follows; for so bashful was she of disposition,

“——— that her *motion*

“Blush’d at herself.”

and, therefore, adds Brabantio .

“——— I vouch again,

“That with some mixtures powerful o’er the blood,

“Or with some dram conjur’d to this effect,

“He wrought upon her.” HENRY.

5 For an abuser, &c. ] The first quarto reads—*Such an abuser, &c.* . Steevens.



*Bra.* To prison : till fit time  
Of law, and course of direct session.  
Call thee to answer.

*Oth.* What if I do obey ?  
How may the duke be there with satisfied ;  
Whose messengers are here about my side,  
Upon some present business of the state,  
To bring<sup>6</sup> me to him ?

*Off.* 'Tis true, most worthy signior,  
The duke's in council ; and your noble self,  
I am sure, is sent for.

*Bra.* How ! the duke in council !  
In this time of the night !—Bring him away :  
Mine's not an idle cause : the duke himself,  
Or any of my brothers of the state,  
Cannot but feel this wrong, as 'twere their own :  
For if such actions may have passage free,  
Bond-slaves, and pagans<sup>7</sup>, shall our statesmen be  
[*Exeunt.*

---

6 To BRING—] The quartos read—To bear STEEVENS.

7 Bond-slaves, and PAGANS, ] Mr. Theobald alters *pagans* to *pageants*, for this reason, "That pagans are as strict and moral all the world over, as the most regular Christians, in the preservation of private property." But what then ? The speaker had not this high opinion of pagan morality, as is plain from hence, that this important discovery, so much to the honor of paganism, was first made by our editor

WARRINGTON.

The meaning of these expressions of Brabantio seems to have been mistaken. I believe the morality of either Christians or pagans was not in our author's thoughts. He alludes to the common condition of all blacks, who come from their own country both *slaves* and *pagans* ; and uses the word in contempt of Othello and his complexion.—If this Moor is now suffered to escape with impunity, it will be such an encouragement to his black countrymen, that we may expect to see all the first offices of our state filled up by the *pagans* and *bond-slaves* of Africa.

Steevens,

## Scene III.

The same. A Council-chamber.

*The Duke, and Senators, sitting at a Table; Officers attending.*

*Duke.* There is no composition<sup>8</sup> in these news<sup>9</sup>,  
That gives them credit.

*I Sen.* Indeed, they are disproportion'd;  
My letters say, a hundred and seven gallies.

*Duke.* And mine, a hundred and forty.

*2 Sen.* And mine, two hundred :  
But though they jump not on a just account.  
(As in these cases, where the aim\* reports1, .

In our author's time *pagan* was a very common expression of contempt. So, in *King Henry IV. part II. Act II. sc. II.*:

"What *pagan* may that be?" Malone.

\* Quarto, they aim'd.

8 There is no COMPOSITION—] *Composition*, for *consistency* concordancy. WARBURTON.

9 —THESE NEWS,] Thus the quarto 1622, and such was frequently the phraseology of Shakspeare's age. So, in *The Spanish Tragedy*, 1610:

"The *news* are more delightful to his soul——."

See *Henry VI. part II. Act. III. sc. II.* :

"Ah me, what is this world, what *news* are these?"

The folio reads—*this news*. Malone.

1 As in these cases, where *the aim* reports. The folio has —*the aim* reports. But, the aim reports, (the reading of the quarto) has a sense sufficiently easy and commodious. Where men *report* not by certain knowledge, but by *aim* and conjecture. Johnson.

To *aim* is to *conjecture*. So, in *The Two Gentlemen of Verona* :

"But fearing lest my jealous *aim* might err."

Again, in the manuscript known by the title of *William and the Werwolf*, in the library of King's College, Cambridge :

"No man upon mold, might *ayme* the number." page. 56.

Steevens.

——— Where the *aim* reports." In these cases where conjecture or suspicion tells the tale. *Aim* is again used as a substantive, in this sense, in *Julius Cæsar* :

'Tis oft with difference,) yet do they all confirm  
A Turkish fleet, and bearing up to Cyprus.

*Duke.* Nay, it is possible enough to judgment;  
I do not so secure me in the error\*,  
But the main article I do approve .

In fearful sense.

*Sailor.* (Within.) what ho! what ho! what ho!

*Enter an Officer, with a sailor*

*Off.* A messenger from the gallies.

*Duke.* Now,—what's † the business?

*Sail.* The Turkish preparation makes for  
Rhodes;

So was I bid report here to the state.

By signior Angelo<sup>2</sup>.

*Duke.* How say you by this change?

*I Sen.* This cannot be,

By no assay of reason<sup>3</sup>; 'tis a pageant,  
To keep us in false gaze: When we consider  
The importancy of Cyprns to the Turk;  
And let ourselves again but understand,  
That, as it more concerns the Turk than Rhodes,  
So may he with more facile question<sup>4</sup> bear it,

"What would you work me to, I have some aim."

Malone.

\* Quarto, to the error. † Quarto omits what's.

2 By signior Angelo.) This hemistich is wanting in the first quarto. Steevens.

3 By no ASSAY of reason;] Bring it to the test, examine it by reason as we examine metals by the assay, it will be found counterfeit by all trials. Johnson.

4—With more facile QUESTION—] Question is for the act of seeking. With more easy endeavour. Johnson.

"So may he with more facile question bear it."—That is, he may carry it with less dispute, with less opposition. I don't see how the word question can signify the act of seeking, though the word quest may. M. Mason.

For that it stands not in such warlike brace,  
 But altogether lacks the abilities  
 That Rhodes is dress'd in :—if we make thought  
 of this,

We must not think, the Turk is so unskilful,  
 To leave that latest which concerns him first ;  
 Neglecting an attempt of ease, and gain,  
 To wake, and wage, a danger profitless?

*Duke.* Nay, in all confidence, he's not for  
 Rhodes.

*Off.* Here is more news.

*Enter a Messenger.*

*Mess.* The Ottomites, reverend and gracious,  
 Steering with due course toward the isle of Rhodes,  
 Have there injoined them with an after fleet.

*I Sen.* Ay, so I thought:—How many, as you  
 guess ?

*Mess.* Of thirty sail : and now do they re-  
 stem<sup>9</sup>

Their back-ward course, bearing with frank appear-  
 ance

Their purposes toward Cyprus.—Signior Montano,

5 For that it stands not, &c.] The seven following lines  
 are added since the first edition. Pope.

6—warlike BRACE,] State of defence. To arm was called  
 to brace on the armour. Johnson.

7 To wake, and WAGE, a danger profitless,] To wage  
 here, as in many other places in Shakspeare, signifies to fight,  
 to combat.

Thus, in King Lear :

“ To wage against the enmity of the air.”

It took its rise from the common expression to wage war.  
 Steevens.

8 Ay, so, &c.] This line is not in the first quarto.

Steevens.

9—do they RE-STEM—] The quartos mean to read,—re-  
 sternee, though in the first of them the word is mis-spelt.

Steevens.

Take hold<sup>7</sup> on me ; for my particular grief  
Is of so flood-gate and<sup>8</sup> over bearing nature,  
That it engulfs and swallows other sorrows,  
And it is still itself.

*Duke.* Why, what's the matter ?

*Bra.* My daughter ! O, my daughter !

*Sen.* Dead ?

*Bra.* Ay, to me ;

She is abus'd, stol'n from me, and corrupted  
By spells and medicines bought of mountebanks<sup>8</sup>  
For nature so preposterously to err,  
Being not<sup>9</sup> deficient, blind, or lame of sense,

-] The first quarto reads — Take *any* hold.  
Steevens.

8 By spells and medicines bought of mountebanks :) Rymer has ridiculed this circumstance as unbecoming ( both for its weakness and superstition, ) the gravity of the accuser, and the dignity of the tribunal : but his criticism only exposes his own ignorance. The circumstance was not only exactly in character, but urged with the greatest address, as the thing chiefly to be insisted on. For, by the Venetian law, the giving love potions was very criminal, as Shakspeare, without question, well understood. Thus the law, *Dei malefici et herbarie*, cap. XVII. of the code, intitled, “ Della promission del maleficio ” “ Statuimo etiamdio, che se alcun homo, o femina, harra fatto maleficii, iguali se dimandano vulgarmente *amatorie*, Overamente alcuni altri maleficii, che alcun homo o femina se havesson in odio, sia frusta et bollado, et che hara consagliado patisca simile pena.” And therefore in the preceding scene Brabantio calls them:

“—arts inhibited, and out of warrant.” Warburton.

Though I believe Shakspeare knew no more of this Venetian law than I do, yet he was well acquainted with the edicts of that sapient prince. King James the First, against —

“————practisers

“ Of arts inhibited, and out of warrant.

Steevens

See p. 248. Malone.

9 Being not, &c.) This line is wanting in the first quarto.

Steevens

Sans witchcraft could not—

Duke. Whoe'er he be, that, in this foul  
proceeding,

Hath thus beguil'd your daughter of herself,  
And you of her, the bloody book of law  
You shall yourself read in the bitter letter,  
After your own sense; yea, \* though our proper  
Son stood in your action;

1 For nature so preposterously to err,—

Sans witchcraft could not—] The grammar requires we  
should read :

“ For nature so preposterously err,” &c.  
without the article *to* ; and then the sentence will be com-  
plete.

M. Mason.

Were I certain that our author designed the sentence to be  
complete, and not to be cut short by the Duke's interruption,  
I should readily adopt the amendment proposed by Mr. M.  
Mason.

STEEVENS.

Omission is at all times the most dangerous mode of  
emendation, and here assuredly is unnecessary.

We have again and again had occasion to observe, that  
Shakspeare frequently begins to construct a sentence in one  
mode, and ends it in another. So, in *All's Well that Ends Well*,  
Act I. Sc 1:

“ No more of this, Helena, lest it be rather thought you  
affect a sorrow than *to have*.” So also, in *The Winter's Tale* :

“ ———— Whom

“ Though bearing misery, I desire my life,

“ Once more to look on *him*.”

\* Quarto omit yea.

Here he uses *could not*, as if he had written, “ *has not* the  
power or capacity *to*,” &c. “ It is not in nature *so to err*,”  
“ she knows not how to do it. Malone.

Mr. Malone's opinion relative to omissions, is contradicted  
by an ancient canon of criticism,—*Præferatur lectio brevior*  
I think it, in respect to Shakspeare, of all other modes of  
emendation the least reprehensible. See the advertisement pre-  
fixed to this edition (Mr. Steeven's edit of 1803,) of our author,  
and *Tempest*, Act II. Sc. I. Steevens.

2“ Stood in your action.” Were the man exposed to  
your charge or accusation. Johnson.

*Bra.* Humbly I thank your grace.  
Here is the man, this Moor, whom now it seems,  
Your special mandate, for the state affairs,  
Hath hither brought

*Duke and Sen.* We are very sorry for it.

*Duke.* What, in your own part, can you say to  
this? [ To Othello.

*Bra.* Nothing but this is so.

*Oth.* Most potent grave, and reverend signiors,  
My very noble and approv'd good masters,—  
That I have tak'n away this old man's daughter,  
It is most true; true, I have married her;  
The very head and front of my offending  
Hath this extent, no more. Rude am I in my  
speech,

And little bless'd with the set phrase of peace;  
For since these arms of mine had seven year's pith,  
Till now some nine moons wasted, they have us'd

3. The very head and FRONT of my offending.) The *main*,  
the *whole* unextenuated. Johnson.

"Frons causæ non satis honesta est," is a phrase used by  
Quintilian Steevens.

A similar expression is found in Marlowe's Tamburlaine,  
1590 :

"The man that in the forehead of his fortunes

"Beares figures of renowne and miracle."

Again, in Troilus and Cressida :

"So rich advantage of a promis'd glory,

"As smiles upon the forehead of this action."

Malone.

4. And little bless'd with the set phrase of peace;) *Soft*  
the reading of the folio. Johnson.

This apology, if addressed to his mistress, had been well  
expressed. But what he wanted, in speaking before a Venetian  
senate, was not the *soft* blandishments of speech, but the art  
and method of masculine eloquence. The old quarto reads it,  
therefore, as I am persuaded Shakspeare wrote :

—"the set phrase of peace." Warburton.

*Soft* may have been used for *still* and *calm*, as opposed to  
to the clamours of war. So, in Coriolanus ;

Their dearest action<sup>5</sup> in the tented field;  
 And little of this great world can I speak,  
 More than pertains to feats of broil and battle ;  
 And therefore little shall I grace my cause,  
 In speaking for myself: yet, by your gracious  
 patience

I will a round unvarnish'd tale deliver ,  
 Of my whole course of love; what drugs, what charms  
 What conjuration, and what mighty magick,  
 ( For such proceeding I am charged withal, )  
 I won his daughter<sup>7</sup>.

*Bra.*

A maiden never bold;

“ ——— Say to them,

“ Thou art their *soldier*, and, being bred in *broils*.

“ Hast not the *soft* way, which thou dost confess,

“ Were fit for thee to use.”

Again, in Antony and cleopatra ;

“ ——— ’Tis a worthy deed,

“ And shall become you well, to entred your captain

“ To *soft* and gentle speech ” Malone

5. Their *Dearest* action—) That is “ *dear*” for which much is paid, whether money or labour; *dear action*” is action performed at great expence’ either of ease or safety. Johnson.

Their *dearest* action is their most *important* action. See vol. vii. p. 208, and Timon of Athens, Act V. Sc. II.

Malone.

Instead of their *dearest action* ; we should say in modern language, their *best exertion*. Steevens.

I should give these words a more natural signification, and suppose that they mean— their *favourite* action, the action most dear to them. Othello says afterwards.

——— “ I do agnize

“ A natural and prompt alacrity

“ I find in hardness.” M. Masons. Vol. IX. S’

6.—Unvarnish’d— “ The second quarto reads *unravished*.” Steevens.

7 I won his daughter—“ The first quarto and folio I won his *daughter*.) i. e. I won his daughter *with* : and so all the modern editors read, adopting an interpolation made by the editor of the second folio’ who was wholly unacquainted with our poet’s metre and phraseology.



Of spirit so still and quiet, that. her motion  
 Blush'd at herself; And she,—in spite of nature,  
 of years, of country, credit, everything,—  
 To fall in love with what she fear'd to look on ?  
 It is a judgment maim'd, and most imperfect,  
 That will confess—perfection so could err  
 Against all rules of nature; and must be driven  
 To find out practices of cunning hell,  
 Why this should be. I therefore vouch again,  
 That with some mixtures powerful o'er the blood,  
 Or with some dram conjur'd to this effect,  
 He wrought upon her.

*Duke.* To vouch this, is no proof,  
 Without more certain and more overt test,

In Timon of Athens we have the same elliptical expression:

“ Who had the world as my confectionary,

“ The mouths, the tongues, the eyes, and hearts of  
 men,

“ At duty, more than I could frame *employment* (*for*).”

Again in Cymbeline, concluding speech but two: “ Where  
 indeed I slept not, though I had that was well worth watching  
 (*for*).”

See also, the note on that passage, where several other in-  
 stances of a similar phraseology are collected. MALONE.

As my sentiments concerning the merits of the second folio  
 are diametrically opposite to Mr. Malone's opinion of it, I have  
 not displaced a grammatical to make room for an ungrammati-  
 cal expression.

What Mr. Malone has styled “similar phraseology,” I  
 should not hesitate to call, in many instances, congeniality of  
 omissions and blunders made by transcribers, players, or prin-  
 ters.

The more I am become acquainted with the ancient copies,  
 less confidence I am disposed to place in their authority, as  
 often as they exhibit anomalous language, and defective metre.

Steevens.

8 Blush'd at *herself*; ] Mr. Pope reads—at itself, but  
 without necessity. Shakspeare, like other writers of his age,  
 frequently uses the *personal*, instead of the *neutral* pronoun.

STEEVENS.

9. To vouch, &c.] The first folio unites this speech with

Than these thin habits, and poor likelihoods  
Of modern seeming<sup>2</sup>, do prefer against him.

1 *Sen.* But, Othello, speak;—  
Did you by indirect and forced courses  
Subdue and poison this young maid's affections?  
Or came it by request, and such fair question  
As soul to soul affordeth<sup>2</sup>?

*Oth.* I do beseech you,  
Send for the lady to the Sagittary<sup>3</sup>,  
And let her speak of me before her father:  
If you do find me foul in her report,  
The trust, the office, I do hold of you<sup>4</sup>,  
Not only take away, but let your sentence  
Even fall upon my life.

*Duke* Fetch Desdemona hither.

*Oth.* Ancient, conduct them; you best know the  
place.—[*Exeunt Iago and attendants.*]  
And, till she come, as truly<sup>5</sup> as to heaven

the preceding one of Brabantio; and instead of *certain* reads  
*wider*.

STEEVENS.

—1. Overt test, ) Open proofs, external evidence.  
Johnson.

—2. Thin habits,——  
Of modern seeming,) We show of slight appearance.  
Johnson.

So *modern* is generally used by Shakspeare. See vol. vi.  
p. 410. Malone.

The first quarto reads:

"These are thin habits, and poore likelyhoods"  
"Of modern *seemings* you prefer against him."

STEEVENS.

3--the Sagittary,] So the folio here and in a former  
passage. The quarto in both places reads—the sagittar.

Malone.

The *Sagittary* means the sign of the fictitious creature so  
called, i. e. an animal compounded of man and horse, and armed  
with a bow and quiver. See vol. viii. p. 431. STEEVENS.

4 The trust, &c.] This line is wanting in the first quarto.  
Steevens.

I do confess the vices of my blood,  
 So justly to your grave ears I will present  
 How I did thrive in this fair lady's love,  
 And she in mine.

*Duke* Say it Othello.

*Oth.* Her father lov'd me; oft invited me.  
 Still question'd me the story of my life,  
 From year to year; the battles, sieges, fortunes,  
 That I have pass'd.

I ran it through, even from my boyish days,  
 To the very moment that he bade me tell it.  
 Wherein I spoke of most disastrous chances,  
 Of moving accidents, by flood, and field;  
 Of hair-breadth scapes, i' the imminent deadly  
 breach;

Of being taken by the insolent foe,  
 And sold to slavery; of my redemption thence,  
 And portance in my travel's history:

5—as Truly—] The first quarto reads—as *faithful*.

Steevens.

6 I do confess &c.] This line is omitted in the first  
 quarto. Steevens.

7 And *portance*, &c.) I have restored—

“And with it all my travel's history,”  
 from the old edition. It is in the rest:

“And *portance* in my travel's history.”

Rymer in his criticism on this play, has changed it to  
*portents*, instead of *portance*. Pope.

Mr. Pope has restored a line to which there is a little  
 objection, but which has no force. I believe *portance* was the  
 author's word in some revised copy. I read thus:

“Of being——sold

“To slavery, of my redemption thence,

“And *portance* in't; my travel's history.”

My redemption from slavery, and behaviour in it.

Johnson.

By—my *portance* in my *travel's history*, perhaps our author  
 meant—my behaviour in my travels as described in my history of  
 them.

Wherein of antres vast, and deserts idle,  
Rough quarries, rocks, and hills whose heads touch  
heaven,

*Portance* is a word used in *Coriolanus*.

-took from you

“The apprehension of his present *portance*,

“Which glibly, ungravely, he did fashion &c.”

Spenser, in the third canto of the second book of the Fairy Queen, likewise uses it :

“But for in court gay *portance* he perceiv’d.”

Steevens

S. Wherein of antres vast, &c.] Discourses of this nature made the subject of the politest conversations, when voyages into, and discoveries of, the new world were all in vogue. So, when the Bastard Faulconbridge, in *King John*, describes the behaviour of upstart greatness, he makes one of the essential circumstances of it to be this kind of table-talk. The fashion then running altogether in this way, it is no wonder a young lady of quality should be struck with the history of an adventurer. So that Rymer, who professedly ridicules this whole circumstance, and the noble author of the charactersticks, who more obliquely sneers at it, only expose their own ignorance. Warburton.

Whoever ridicules this account of the progress of love, shows his ignorance, not only of history, but of nature and manners. It is no wonder that, in any age, or in any nation, a lady, recluse, timorous, and delicate, should desire to hear of events and scenes which she could never see, and should admire the man who had endured dangers, and performed actions, which, however great, were yet magnified by her timidity.

JOHNSON.

———“antres”——French, grottos. POPE, *Caves* and dens. JOHNSON,

9. And desarts *idle*,] Every mind is liable to absence and inadvertency, else Pope (who reads—desarts *wild*,) could never have rejected a word so poetically beautiful. *Idle* is an epithet used to express the infertility of the chaotick state, in the saxon translation of the Pentateuch. JOHNSON.

So, in *The Comedy of Errors* :

“Usurping ivy, briar, or *idle* moss.”

Mr. Pope might have found the epithet *wild* in all the three last folios.

Steevens

It was my hint to speak<sup>1</sup>, such was the process;  
 And of the cannibals that each other eat,  
 The Anthropophagi, and men whose heads  
 Do grow beneath their shoulders<sup>2</sup>. These things to  
 hear\*

\* Quarto, *this to here.*

The epithet *idle*, which the ignorant editor of the second folio did not understand, and therefore changed to *wild*, is confirmed by another passage in This Act:—"either to have it steril with *idleness*, or manured with industry." Malone.

Virgil employs *ignavus* in the same way :

——— *Iratus sylvam devexit arator,*

*Et nemora evertit multos ignava per annos.*

*Georg. II. V. 207. Holt Whēc.*

1 It was my Hint to speak.) This implies it as done by a trap laid for her : but the old quarto reads *hent*, i. e. use, custom. (*Hint* is the reading of the folio.) Warburton.

*Hent* is not *use* in Shakspeare, nor, I believe, in any other author. *Hint*, or *cue*, is commonly used for occasion of speech, which is explained by, *such is the process*, that is, the course of the tale required it. If *hent* be restored, it may be explained by *handle*. I had a *handle* or opportunity, to speak of cannibals. Johnson.

*Hent* occurs at the conclusion of the fourth Act of Measure for Measure. It is derived from the Saxon *Hentan*, and means to take hold of, to seize :

"——the gravest citizens

"Have *hent* the gates."

But in p. 265, Othello says :

"——Upon this *hint* I spake."

It is certain therefore that change is unnecessary.

Steevens.

2.—Men whose heads

Do grow beneath their shoulders.] Of these men there is account in the interpolated Travels of Mandeville, a book of that time. JOHNSON.

The cannibals and Anthropophagi were known to an English audience before Shakspeare introduced them. In The History of Orlando Furioso, played for the entertainment of Queen Elizabeth, they are mentioned in the very first scene ; and Raleigh speaks of people whose heads appear *not above* their shoulders.

Again, in the tragedy of Locrine, 1595 :

"Or where the bloody Anthropophagi,

Would Desdemona seriously incline;  
 But still the house affairs would draw her thence:  
 Which ever as she could with haste despatch,  
 She'd come again, and with a greedy ear  
 Devour up my discourse<sup>3</sup>; Which I observing,  
 Took once a pliant hour; and found good means

“ With greedy jaws devour the wandering wights.”

The poet might likewise have read of them in Pliny's Natural History, translated by P. Holland, 1601, and in Stowe's Chronicle. Steevens.

Histories (says Bernard Gilpin, in a Sermon before Edward VI.) make mention of a “people called *Anthropophagi*, eaters of men.” Reed.

Our poet has again in *The Tempest* mentioned “men whose heads stood in their breasts.” He had in both places probably Hackluyt's *Voyages*, 1598, in view:—“On that branch which is called Caora, are a nation of people whose heads appear not above their shoulders:—they are reported to have their eyes in their shoulders, and their monthes in the middle of their breasts.”

Raleigh also has given an account of men whose heads do grow beneath their shoulders, in his *Description of Guiana*, published in 1596, a book that without doubt Shakspeare had read.

Hall in his *Quo Vadis*, speaking of the absurd narrations of travellers, mentions those “headlesse Easterne people that have their eyes in their breasts, a misconceit arising from the fashion of their attire “which I have sometimes scene.”

Malone.

3.—and with a greedy ear

Devour up my discourse :) So, in Marlowe's *Lost's Dominion*, written before 1593 :

“ Hang both your greedy ears upon my lips ;

“ Let them devour my speech.”

Again, in Spenser's *Fairy Queen*, b. vi. ch. ix. :

“ Whylest thus he talkt, the knight with greedy eare

“ Hong still upon his melting mouth attent,”

Malone.

Both these phrases occur in Tully, “Non semper implet aures meas, ita sunt avidæ et capaces.” *Orat.* 104. “Nos hinc varamus literas.”—*Ad attic.* v. 14. *Auribus avidis captare*, may also be found in Ovid, *De Ponto*. Steevens.

To draw from her a prayer of earnest heart,  
 That I would all my pilgrimage dilate,  
 Whereof by parcels she had something heard,  
 But not intently<sup>4</sup>: I did consent;  
 And often did beguile her of her tears,  
 When I did speak of some distressful stroke,  
 That my youth suffer'd. My story being done,

*Iliacosque iterum demens audire labores*

*Exposcit, pendetque iterum narrantis ab ore.* *Virg M. Mason.*

4. But not *intently* :) Thus the eldest quarto. The first folio reads—*instinctively*; the second—*distinctively*.

The old word, however, may stand—*intention* and *attention* were once synonymous. So, in a play called *The Isle of Gulls*, 1606: "Grace! at sitting down, they cannot *intend* it for hunger." i. e. *attend* to it. Desdemona, who was often called out of the room on the score of house affairs, could not have heard Othello's tale *intently*, i. e. with *attention to all its parts*.

Again, in Chapman's version of the *Iliad*, b, vi.:

"Hector *intends* his brother's will; but first," &c.

Again, in the Tenth book:

"—all with *intensive* ear

"Converted to the enemies' tents." —

Again, in the eighth book of the *Odyssey*:

"For our ships know th' expressed minds of men;

"And will so most *intensively* retaine

"Their scopes appointed, that they never erre."

Again, in a very scarce book entitled *A Courtlie Controversie of Cupids Cautels: conteyning Five Tragical Histories &c.* Translated out of French, &c. by H. W. [Henry Wotton] 4 to. 1578: "These speeches collected *entensively* by a friend" &c.

Steevens.

Shakspeare has already used the word in the same sense in his *Merry Wives of Windsor*. "—she did course over my exteriors with such a greedy *intention*." See also *Timon of Athens*, Act II. Sc. II.

*Distinctively* was the conjectural emendation of the editor of the second folio, who never examined a single quarto copy. Malone.

So in Cockeram's *Dictionary of Hard Words*: "*Intensive*, that listeneth." Boswell.

She gave me for my pains a world of sighs 5 :  
 She swore ;—In faith, 'twas strange 6, 'twas pas-  
     sing strange ;  
 'Twas pitiful, 'twas wondrous pitiful : .  
 She wish'd, she had not heard it ; yet she wish'd  
 That heaven had made her such a man : she  
     thank'd me ;  
 And bade me, if I had a friend that lov'd her,  
 I should but teach him how to tell my story,

5—a world of Sighs :] It was *kisses* in the later editions : but this is evidently the true reading. The lady had been forward indeed to give him a *world of kisses* upon a bare recital of his story ; nor does it agree with the following lines.

Pope.

*Sighs* is the reading of the quarto 1622 ; kisses of the folio. Malone.

6 She Swore,—In Faith, 'twas strange, &c.] Here ( as on a former occasion respecting the prophecies that induced the ruin of Macbeth, ) the reader must be indebted to Mr. Whitaker's zealous and powerful Vindication of Mary Queen of Scots, 8 Vo. Vol. II. p. 487. edit. 1790 : " Let not the the *modern* reader be hurt here and in paragraph X. at a lady, a Queen, and a Mary, *swearing*. To *aver upon faith and honour* was then called *swearing*, equally with a solemn appeal to God ; and considered as the same with it." This is plain from the passage immediately before us : " I swear,—upon my faith and honour," she says expressly. She also says she does this " again ; " thus referring to the commencement of this letter, where she " appeals to her God as witness."

And thus Shakspeare makes Othello to represent Desdemona as acting ; in a passage that I have often condemned, before I saw this easy explanation of it, as one among many proofs of Shakspeare's inability to exhibit the delicate graces of female conversation :

" She swore," &c.

This remark, therefore, serves at once to justify Desdemona and Queen Mary, and to show what kind of swearing is used by both ; not a bold and masculine oath put into the mouth of Desdemona, such as Elizabeth frequently used, bent a more earnest affirmation upon her faith and honour, which she considered as the same with a solemn appeal to God.

Steevens



And that would woo her. Upon this hint, I  
 "spake :

She lov'd me for the dangers I had pass'd ;  
 And I lov'd her, that she did pity them.  
 This only is the witchcraft I have us'd;  
 Here comes the lady, let her witness it.

*Enter Desdemona, Iago and attendants.*

*Duke.* I think, this tale would win my daughter  
 too.—

Good Brabantio,  
 Take up this mangled matter at the best;  
 Men do their broken weapons rather use,  
 Than their bare hands.

*Bra.* I pray you, hear her speak;  
 If she confess, that she was half the wooer,  
 Destruction on my head<sup>7</sup>, if my bad blaine  
 Light on the man !—Come hither gentle mistress,  
 Do you perceive in all this noble company,  
 Where most you owe obedience.

*Des.* My noble father,  
 I do perceive here a divided duty:  
 To you, I am bound for life, and education;  
 My life, and education, both do learn me  
 How to respect you; you are the lord of duty,  
 I am hitherto your daughter: But here's my  
 husband;

And so much duty as my mother show'd .  
 To you, preferring you before her father<sup>9</sup>,

7 Destruction, &c. ] The quartos read—destruction *light*  
*on me.* Steevens.

8—you are the lord of duty, ] The first quarto reads—you  
 are lord of *all my* duty. Steevens.

9 And so much duty as my mother show'd  
 To you, preferring you before her father, &c. ] Perhaps  
 Shakspeare had here in his thoughts the answer of the youngest  
 daughter of Ina, King of the West Saxons, to her father,

So much I challenge that I may profess  
Due to the Moor, my lord.

*Bra.* God be with you ! I have done: —  
Please it your grace, on to the state affairs;  
I had rather to adopt a child, than get it.—  
Come hither, Moor:

I here do give thee that with all my heart,  
Which<sup>1</sup>, but thou hast already, with all my heart,  
I would keep from thee.—For your sake, jewel;  
I am glad at soul I have no other child;  
For thy escape would teach me tyranny,  
To hang clogs on them.—I have done, my lord.

*Duke.* Let me speak like yourself<sup>2</sup>; and lay a  
sentence,  
Which, as a grise<sup>3</sup>, or step, may help these lovers  
Into your favour<sup>4</sup>.

which he seems to have copied in *King Lear*. See the Preliminary Remarks on that play. Malone.

1 Which, &c. ] This line is omitted in the first quarto.  
Steevens

2 Let me speak like *yourself*, ] The Duke seems to mean, when he says he will speak like Brabantio, that he will speak sententiously. Johnson.

“ Let me speak, like yourself ; ” i. e. let me speak as yourself would speak, were you not too much heated with passion.  
Sir J. Reynolds.

3—as a *Grise*,] *Grize* from *degrees*. A *grize* is a *step*. So in Timon :

“ ———— for every *grize* of fortune

“ Is smooth'd by that below.—”

Ben Johnson, in his *Sejanus*, gives the original word:

“ Whom when he saw lie spread on the *degrees*. ”

In the will of King Henry VI. where dimensions of King's College chapel at Cambridge are set down, the word occurs, as spelt in some of the old editions of Shakspeare: “—from the provost's stall, unto the *greece* called *Gradus Chori* 90 feet.”

STEEVENS.

4 Into your favour. ] This is wanting in the folio, but found in the quarto. JOHNSON.

When remedies are past, the griefs are ended<sup>5</sup>,  
 By seeing the worst, which late on hopes depended.  
 To mourn a mischief that is past and gone,  
 Is the next way to draw new mischief on.  
 What cannot be preserv'd when fortune takes,  
 Patience her injury a mockery makes.  
 The robb'd that smiles, steals something from the  
 thief;

He robs himself; that spends a bootless grief.

*Bra.* So let the Turk of Cyprus us beguile;  
 We lose it not, so long as we can smile.  
 He bears the sentence well, that nothing bears  
 But the free comfort which from thence he hears<sup>7</sup> :  
 But he bears both the sentence and the sorrow,  
 That, to pay grief, must of poor patience borrow.  
 These sentences, to sugar, or to gall,  
 Being strong on both sides, are equivocal:  
 But words are words; I never yet did hear,  
 That the bruis'd heart was pierced through the ear<sup>8</sup>.

5 When remedies are past, the griefs are ended.] This our poet has elsewhere expressed (in *Love's Labour's Lost* Vol IV. p. 405, ) by a common proverbial sentence, "Past cure is still past care." MALONE.

6—NEW mischief on. ) The quartos read—*more* mischief.  
 Steevens.

7 But the free comfort which from thence he hears: ) But the moral precepts of consolation, which are liberally bestowed on occasion of the sentence. JOHNSON.

8 But words are words; I never yet did hear,  
 That the bruis'd heart was pierced through the ear. ) The Duke had by sage sentences been exhorting Brabantio to patience, and to forget the grief of his daughter's stolen marriage, to which Brabantio is made very pertinently to reply to this effect :

"My lord, I apprehend very well the wisdom of your advice : but though you would *comfort* me, words are but words; and the heart, already *bruised*, was never *pierced*, or *wounded*, through the ear." It is obvious; that the text must be restored thus :

I humbly beseech you, proceed to the affairs of state\*.

---

\* Quarto, *beseech you now to the affairs of the state..*

“ That the bruised heart was *pieced* through the ear.”  
i. e. that the wounds of sorrow were ever cured, or a man made *heart-whole* merely by the words of consolation.

WARBURTON.

Shakspeare was continually changing his first expression for another, either stronger or more uncommon ; so that very often the reader who has not the same continuity or succession of ideas, is at a loss for its meaning. Many of Shakspeare's uncouth strained epithets may be explained, by going back to the obvious and simple expression, which is most likely to occur to the mind in that state. I can imagine the first mode of expression that occurred to the poet was this.

“ The *troubled* heart was never cured by words”

To give it poetical force, he altered the phrase :

“ The wounded heart was never *reached* through the ear.”

*Wounded* heart he changed to *broken*, and that to *bruised*, as a more common expression. *Reached* he altered to *touched*, and the transition is then easy to *pierced*, i. e. thoroughly *touched*. When the sentiment is brought to this state, the commentator, without this unravelling clue, expounds *piercing the heart* in its common acceptation *wounding the heart*, which making in this place nonsense, is corrected to *pieced* the heart, which is very stiff, and, as Polonius says, is a vile phrase.

SIR. J. REYNOLDS.

*Pierced* may be right. The consequence of a *bruise* is sometimes matter collected,

And this can no way be cured without *piercing* or letting it out. Thus, in Hamlet :

“ It will but skin and film the ulcerous place,”

“ Whiles rank corruption mining all within,

“ Infects unseen.”

Again :

“ This is th' imposthume of much wealth and peace,

“ That inward breaks, and shows no cause without,

“ Why the man dies ”

Our author might have had in his memory the following quaint title of an old book : i. e., “ A lytell treatyse called the dysputacyon, or the complaynte of the herte through *perced* with

Duke. The Turk with a most mighty preparation makes for Cyprus:—Othello, the fortitude of the

*the looking of the eye.* Imprinted at Londo in Fletestrete at ye sygne of the sonne by Wynkyn de Worde."

Again, in a newe and a mery Interlude concerning Pleasure and Payne in Love, made by Ihon. Heywood : Fol. Rastal, 1534 :

"Thorough myne eyes dyrectly to myne harte

"Percyth his wordys evyn lyke as many sperys "

Sleevens.

"But words are words; I never yet did hear,

"That the bruised heart was *pierced* through the ear."

These moral precepts, says Brabantio, may perhaps be founded in wisdom, but they are of no avail. Words after all are but words; and I never yet heard, that consolatory speeches could *reach* and *penetrate* the afflicted heart, through the medium of the ear.

Brabantio here represses the same sentiment as the father of Hero in Much Ado About Nothing, when he derides the attempts of those comforters who in vain endeavour to——

"Charme *ache* with *air*, and *agony* with *words*."

Our author has in various places shown a fondness for this antithesis between the heart and ear. Thus, in his Venns and Adonis :

"This dismal cry rings sadly in her ear,

"Through which it enters, to surprise her heart."

Again, in Much Ado About Nothing : "My cousin tells him in his *ear*, that he is in her *heart*."

Again in Cymbeline :

"——I have such a *heart* as both mine *ears*

"Must not in haste abuse."

Again, in his Rape of Lucrece :

"His *ear* her prayers admits, but his *heart* granteth

"No *penetrable* entrance to her plaining."

A doubt has been entertained concerning the word *pierced*, which Dr. Warburton supposed to mean *wounded*, and therefore substituted *pieced* in its room. But *pierced* is merely a figurative expression, and means not *wounded* but *penetrated*, in a metaphorical sense; thoroughly affected; as in the following passage in Shakspeare's 46th Sonnet :

"My *heart* doth plead, that thou in him dost lie;

"A closet never *pierced* with crystal eyes."

So also, in love's Labour's Lost :

place is best known to you: And though we have there a substitute of most allowed sufficiency, yet opinion, a sovereign mistress of effects throws a more safer voice on you; you must therefore be content to slubber the gloss of your new fortunes

“Honest plain words best *pierce the ear of grief.*”

Again, in his Rape of Lucrece:

“With sweetest touches *pierce your mistress’ ear.*”

In a word, a heart *pierced through the ear*, is a heart which (to use our poet’s words elsewhere,) has *granted a penetrable entrance* to the language of consolation. So, in *The Mirrour for Magistrates*, 1575:

“My *piteous plaint*—the hardest heart, may *pierce.*”

Spenser has used the word exactly in the same figurative sense in which it is here employed; *Fairy Queen*, b. VI. c. IX.:

“Whylest thus he talkt, the knight with greedy eare

“Hong still upon his melting mouth attent;

“Whose senseful words *empierst* his hart so neare,

“That he was rapt with double ravishment.”

And, in his fourth book, c. VIII. we have the very words of the text:

“Her words

“Which, *passing through the eares would pierce the hart.*”

Some persons have supposed that *pierced* when applied metaphorically to the heart, can only be used to express pain; that the poet might have said, *pierced with grief*, or *pierced with plaints*, &c. but that to talk of *piercing* a heart with *consolatory speeches*, is a catachresis: but the passage above quoted from Spenser’s sixth book, shows that there is no ground for the objection. So also, in Marlowe’s *Tamburlaine*, 1590, we find—

“Nor thee or them, thrice noble Tamburlaine,

“Shall want my heart to be *with gladness pierc’d.*”

Malone.

If any further authority were required for this expression, it may be found in Milton’s *Ode at a Solemn Musick*:

“Blest pair of *tyrens*, pledges of heaven’s joy.

“Sphereborn harmonious sisters, Voice and Verse,

“Wed your divine sounds, and mixed power, employ

“Dead things with unbreath’d sense, able to *pierce.*”

Boswell,

9.—To SLUBBER the GLOSS of your NEW fortunes—] To

with this more stubborn and boisterous expedition.

*Oth.* The tyrant custom, most grave senators,  
Hath made the flinty and steel couch of war  
My thrice-driven bed of down<sup>1</sup>: I do agnize<sup>2</sup>  
A natural and prompt alacrity,  
I find in hardness; and do undertake  
These present wars against the Ottomites.  
Most humbly therefore bending to your state,  
I crave fit disposition for my wife;  
Due reference of place, and exhibition<sup>4</sup>;

*Slubber*, on this occasion, is to *obscure*. So, in the First Part of Jeronimo, &c. 1605 :

“The evening too begins to *slubber* day.”

The latter part of this metaphor has already occurred in Macbeth :

—“golden opinions—

“Which should be worn now in their *newest gloss*.”

Stevens.

1.—thrice *DRIVEN* bed of down :] A *driven* bed, is a bed for which the feathers are selected, by *driving* with a fan, which separates the light from the heavy. Johnson.

2.—I do *AGNIZE*—] i. e. acknowledge, confess, avow. So, in “A Summarie Report, &c. of the Speaker relative to Mary Queen of Scots, 4 to 1586 : “—a repentant convert, agnising her Maiesties great mercie,” &c. Again, in the old play of Cambyases :

“The tenor of your princely will, from you for to agnise.”

In this instance, however, it signifies to *know*; as likewise in the following, from the same piece :

“Why so ? I pray you let me agnize.”

It is so defined [i. e. to acknowledge] in Bullokar’s English Expositor, 8 vo 1616.

MALONE

3. *These present wars* :—] The quarto, 1622, and the folio by an error of the press, have—*this* present wars. For the emendation I am responsible. Malone.

4. I crave fit disposition for my wife ;

Due *reference* of place, and *exhibition* &c.] I desire, that proper *disposition* be made for my wife, that she may have *precedency* and *revenue*, *accommodation* and *company*, suitable to her rank.

With such accommodation, and besort,  
As levels with her breeding.

*Duke.* If you please,  
Be't at her father's.

*Bra* I'll not have it so.

*Oth.* Nor I.

*Des* Nor I; I would not there reside,  
To put my father in impatient thoughts,  
By being in his eye. Most gracious duke,  
To my unfolding lend a gracious ear:  
And let me find a charter in your voice<sup>6</sup>,  
To assist my simpleness<sup>7</sup>.

*Duke.* what would you, Desdemona?

For reference of place, the old quartos have *reverence* which Sir Thomas Hanmer has received. I should read:

"Due *preference* of place."—Johnson.

*Exhibition* is *allowance*. The word is at present used only at the universities.

So, in *The Two Gentlemen of Verona*:

"What maintenance he from his friends receives,

"Like *exhibition* thou shalt have from me."

Again, in *King Edward IV.* by Heywood, 1626:

"Of all the exhibition yet bestow'd,

"This woman's liberality likes me best." Steevens.

So, in *King Lear*, Act I. Sc. I.:

"——Kent banish'd thus! and France in choler parted,

"And the king gone to night! subscrib'd his power,

"Confin'd to *exhibition*." Malone.

5.—Most Gracious Duke,

To my unfolding lend a *gracious* ear;] Thus the quarto. 1622. The folio, to avoid the repetition of the same epithet, reads—your *prosperous* ear; i. e. your propitious ear.

Steevens.

6.—A charter in your voice,] Let your favour privilege me. Johnson.

7. To assist my simpleness.] The first quarto reads this as an unfinished sentence:

"And if my simpleness,—"Steevens.



*Des* That I did love the Moor to live with him,  
My downright violence and storm of fortunes

8. My downright violence and storm of fortunes—] *Violence* is not *violence suffered*, but *violence acted*. Breach of common rules and obligations. The old quarto has *scorn of fortune*, which is perhaps the true reading. Johnson.

The same mistake of *scorn* for *storm* had also happened in the old copies of *Troilus and Cressida* :

“—as when the sun doth light a *scorn*,”  
instead of a —storm. See vol viii. p. 251 and *King Lear* Act III. Sc. I.

I am also inclined to read—*storm of fortunes*, on account of the words that follow, viz. “*May trumpet to the world.*”

So, in *King Henry IV.* Part 1 :

“——the southern *wind*

“*Doth play the trumpet to his purposes.*”

I concur with Dr. Johnson in his explanation of the passage before us. Mr. M. Mason is of the same opinion, and properly observes, that by the *storm of fortune*, “the injuries of fortune,” are not meant, but *Desdemona's* high-spirited braving of her” Steevens.

So, in *King Henry VIII.* :

“An old man broken with the *storms of state.*”

The expression in the text is found in Spenser's *Fairy Queen* book vi. c. ix :

“Give leave awhile, good father, in this shore

“To reſte my barge, which hath bene beaten late

“With *stormes of fortune* and tempeſtuous fate.”

And Bacon, in his *History of King Henry the Seventh*, has used the same language: “The king in his account of peace and calms did much overcast his *fortunes*, which proved for many years, together full of broken seas, tides, and *tempests*”

Mr. M. Mason objects, that Mr. Steevens has not explained these words. Is any explanation wanting? or can he, who has read in *Hamlet*, that a judicious player “in the *tempest* and *whirlwind* of his *passion* should acquire and beget a *temperance*” who has heard Falstaff wish for a *tempest* of provocation :” and finds in *Troilus and Cressida*—“in the wind and *tempest* of her frown,” be at a loss to understand the meaning of a *storm of fortunes*? By her *downright-violence* and *storm of fortunes* *Desdemona* without doubt means, the bold and decisive measure she had taken, of following the dictates of passion, and giving herself to the Moor; regardless of her parent's displeasure, the forms of her

May trumpet to the world; my heart's subdued  
Even to the very quality of my lord;

country, and the *future* inconvenience she might be subject to, by "tying her duty beauty, wit, and *fortunes* in an extravagant and wheeling stranger, of here and every where."

On looking into Mr. Edward's remarks, I find he explains these words nearly in the same manner. *Downright violence* (says he) means the unbridled impetuosity with which her passion hurried her on to this unlawful marriage; and *storm of fortune* may signify the hazard she thereby ran, of making shipwreck of her worldly interest. Both very agreeable to what she says a little lower—

"—to his honours, and his valiant parts,

"Did I my soul and *fortunes* consecrate," Malone.

All I can collect from Mr. Malone's explanation is, that Shakspeare has made use of the word *tempest* in three different passages, none of which are applicable to that in question.

M. Mason.

9—my heart's SUBDUED

Even to, &c. ] So, in one of the Letters falsely imputed to Mary Queen of Scots: "—and my thoughtes are so willyngly *subduit* unto yours," &c. Steevens.

1 Even to the very quality of my lord: ] The first quarto reads—

"Even to the *utmost pleasure*" &c. Steevens.

*Quality* here means *profession*. "I am so much enamoured of Othello, that I am even willing to endure all the inconveniencies incident to a *military life*, and to attend him to the wars."——

"I cannot mervaile, (said Lord Essex to Mr. Ashton, a Puritan preacher who was sent to him in the Tower,) though my protestations are not believed of my enemies, when they so little prevailed with a man of your *quality*."

That this is the meaning, appears not only from the reading of the quarto,—"my heart's subdued, even to the *utmost pleasure* of my lord, i. e. so as to prompt me to go with him wherever he *wishes* I should go," but also from the whole tenour of Desdemona's speech; the purport of which is, that as she had married a *soldier*, so she was ready to accompany him to the wars, and to consecrate her soul and fortunes to his *honours*, and his valiant parts: i. e., to attend him wherever his *military character* and his *love of fame* should call him. Malone.

That *Quality* here signifies the *Moorish complexion* of Othello and his *military profession*, is obvious from what immediately follows :

I saw Othello's visage in his mind<sup>2</sup>;  
 And to his honours, and his valiant parts,  
 Did I my soul and fortunes consecrate.  
 So that, dear lords, if I be left behind,  
 A moth of peace, and he go to the war,  
 The rites, for which I love him, are bereft me,  
 And I a very heavy interim shall support  
 By his dear absence: Let me go with him.

*Oth.* Your voices, lords<sup>3</sup>:—beseech you, let her  
 will

Have a free way<sup>4</sup>.

Vouch with me, heaven<sup>4</sup>; I therefore beg it not,  
 To please the palate of my appetite;  
 Nor to comply with heat, the young affects,  
 In my disjunct and proper satisfaction<sup>5</sup>;

"I saw Othello's *visage* in his mind:  
 and also from what the Duke says to Brabantio:

"If virtue no delighted beauty lack,

"Your son-in-law is far more *fair* than black,"

Desdemona, in this speech, asserts, that the virtues of Othello had subdued her heart, in spite of his visage; and that, to his rank and accomplishments as a soldier, she has consecrated her soul and her fortunes. Henley.

2 I saw Othello's visage in his mind ;] It must raise no wonder, that I loved a man of an appearance so little engaging ; I saw his face in his mind ; the greatness of his character reconciled me to his form. Johnson.

3 Your voices, Lords :) The folio reads.—*Let her have your voice.* Steevens.

4 Vouch with me, heaven :] Thus the second quarto and the folio. Steevens.

These words are not in the original copy, 1622. Malone.

5 Nor to comply with heat, the young affects,

In my distinct and proper satisfaction ;] Old copies—*Defunct.*) As this has been hitherto printed and stopped, it seems to me a period of as stubborn nonsense as the editors have obtruded upon poor Shakspeare throughout his works. What a preposterous creature is this Othello made to fall in love with and marry a fine young lady, when *appetite* and *heat* and proper *satisfaction*, are dead and *defunct* in him ! (For,

But to be free and bounteous to her mind;  
 And heaven defends your good souls, that you think  
*defunct* signifies nothing else, that I know of, either primitively  
 or metaphorically:) But if we may take Othello's own word  
 in the affair, he was not reduced to this fatal state :

"——— or, for I am declin'd .

" Into the vale of years ; yet *that's not much.*"

Again, Why should our poet say, (for so he shys as the  
 passage has been pointed) that the young *affect* heat ? Youth,  
 certainly, *has* it, and has no occasion or pretence of *affecting* it.  
 And, again after *defunct*, would he add so absurd a collateral epithet  
 as proper ? But *affects* was not designed here as a verb, and  
*defunct* was not designed here at all. I have by reading *dis-*  
*inct* for *defunct*, rescued the poet's text from absurdity ; and  
 this I take to be the tenor of what he would say : " I do not  
 beg her company with me, merely to please myself ; nor to  
 indulge the heat and *affects* (i. e. affections) of a new mar-  
 ried man, in my own distinct and proper satisfaction ; but to  
 comply with her in her request, and desire, of accompanying  
 me." *Affects* for *affections* our author, in several other pas-  
 sages uses. Theobald.

" Nor to comply with heat, the young affects

" In my *defunct* and proper satisfaction : " i. e. with that  
 heat and new affections which the indulgence of my appetite  
 has raised and created.

This is the meaning of *defunct*, which has made all the  
 difficulty of the passage. Warburton.

I do not think that Mr. Theobald's emendation clears the  
 text from embarrassment, though it is with a little imaginery  
 improvement recieved by Sir Thomas Hanper, who reads thus :

" Nor to comply with heat *affects the young*

" In my *distinct* and proper satisfaction."

Dr. Warburton's explanation is not more satisfactory :  
 what made the difficulty will continue to make it. I read.

"——— I beg it not,

" To please the palate of my appetite,

" Nor to comply with heat the young affects

" In me *defunct*) and proper satisfaction ;

" But to be free and bounteous to her mind."

*Affect* stands here, not *love*, for but for *passions*, for that  
 by which any thing is affected. *I ask it not* says he, *to please*  
*appetite*, or *satisfy loose desires*, the passions of youth which I  
 have now outlived, or " for any particular gratification of my-  
 self, but merely that I may indulge the wishes of my wife."

I will your serious and great business scant,  
For she is with me: No, when light-wing'd toys

Mr. Upton had, before me, changed *my* to *me*; but he has printed young *effects* not seeming to know that *affects* could be a noun. Johnson.

Mr. Theobald has observed the impropriety of making Othello confess that all youthful passions were *defunct* in him; and Sir Thomas Hanmer's reading "*distinct*" may, I think, be received with only a slight alteration. I would read:

"——— I beg it not,

"To please the palate of my appetite

"Nor to comply with heat, *and* young affects,

"In my *distinct* and proper satisfaction;

"But to be," &c.

*Affects* stands for *affections*, and is used in that sense by Ben Jonson; in *The Case is Altered*, 1609:

"—— I shall not need to urge

"The sacred purity of our affects."

Again, in *Love's Labour's Lost*:

"For every man with his *affects* is born."

Again, in *The Wars of Cyrus*, 1594:

"The frail *affects* and errors of my youth."

Again, in *Middleton's Inner Temple Masque*, 1619:

"No doubt *affects* will be subdu'd by reason."

There is, however, in *The Bondman*, by Massinger, a passage which sums to countenance and explain.

"—— the young affects

"In me *defunct*.

"—— Youthful heats,

"That look no further than your outward form,

"Are long since buried in me."

Timoleon is the speaker.

In king Henry V. also, we have the following passage:

"The organs, though *defunct* and dead before,

"Break up their drowsy grave——" Steevens.

I would venture to make the two last lines change places:

"—— I therefore beg it not,

"To please the palate of my appetite,

"Nor to comply with heat, the young affects;

"But to be free and bounteous to her mind,

"In my *defunct* and proper satisfaction."

And would then recommend it to consideration whether the word *defunct* (which would be the only remaining difficulty)

Of feather'd Cupid seel with wanton dulness  
My speculative and active instruments<sup>7</sup>,

not capable of a signification, drawn from the primitive sense of its Latin original, which would very well agree with the context

Tyrwhitt.

I would propose to read—In my *defenc't* or *defenc'd* &c. i. e. I do not beg her company merely to please the palate of my appetite, nor to comply with the heat of lust which the young man affects, i.e. loves and is fond of, in a gratification which I have by marriage *defenc'd*, or inclosed and guarded, and made my own property. *Unproper beds*, in this play, means, beds not peculiar or appropriate to the right owner, but common to their occupiers. In The Merry Wives of Windsor the marriage vow was represented by Ford as the ward and *defence* of purity or conjugal fidelity: "I could drive her then from the ward of her purity, her reputation, and a thousand other her *defences* which are now too strongly embattled against me." The word *affect* is more generally, among ancient authors, taken in the construction which I have given to it, than as Mr. Theobald would interpret it. It is so in this very play: "Not to *affect* many proposed matches," means not to like, or be *fond* of many proposed matches.

I am persuaded that the word *defunct* must be at all events ejected. Othello talks here of his appetite, and it is very plain that Desdemona to her death was fond of him after wedlock, and that he loved her. How then could his conjugal desires be dead or *defunct*? or how could they be *defunct* or discharged and performed when the marriage was consummated? TOLLET.

Othello here supposes, that his petition for the attendance of his bride, might be ascribed to one of these two motives:—either solicitude for the enjoyment of an unconsummated and honorable marriage:—or the mere gratification of a sensual and selfish passion. But, as neither was the true one, he abjures them both:

"Vouch with me heaven, I therefore beg it not

"To please the palate of my appetite;

"Nor to comply with heat (—

"—) and proper satisfaction."

The former having nothing in it unbecoming, he simply disclaims; but the latter, ill according with his season of life (for Othello was now declined into the vale of years) he assigns a reason for renouncing—

"—the young affects,

"In me *defunct*."

That my disports corrupt and taint my business,  
Let housewives make a skillet of my helm,

As if he had said " I have outlived that wayward impulse of passion, by which younger men are stimulated : " those

"——— *Youthful heats,*

" That look no further than the *outward form*

" Are long since *buried* in me,"

The supreme object of my heart is—

"——— to be free and bounteous to her *mind*."

By *young affects*, the poet clearly means those "*youthful lusts*" which St. Paul admonishes Timothy to flee from, and the Roman to *mortify* Henry.

For the emendation now offered (disjunct) I am responsible. Some emendation is absolutely necessary, and this appears to me the least objectionable of those which have been proposed. Dr. Johnson, in part following Mr. Upton, reads and regulates the passage thus :

" Not to comply with heat ( the young affects

" In me defunct ) and proper satisfaction. "

To this reading there are, I think, three strong objections. The first is, the suppression of the word *being* before *defunct*, which is absolutely necessary to the sense, and of which the omission is so harsh that it affords an argument against the probability of the proposed emendation. The second and the grand objection is, that it is highly improbable that Othello should declare on the day of his marriage that heat and the youthful affections were dead or defunct in him ; that he had outlived the passions of youth. He himself ( as Mr. Theobald has observed ) informs us afterwards, that he is " declined into the vale of years ; " but adds, at the same time, " yet that's *not much*." This surely is a decisive proof that the text is corrupt. My third objection to this regulation is, that by the introduction of a parenthesis which is not found in the old copies, the words *and proper satisfaction* are so unnaturally disjoined from those with which they are connected in sense, as to form a most lame and impotent conclusion ; to say nothing of the awkwardness of using the word *proper* without any possessive pronoun prefixed to it.

All these difficulties are done away, by retaining the original word *my*, and reading *disjunct* instead of *defunct* ; and the meaning will be, ' I ask it not for the sake of my *separate* and private enjoyment, by the gratification of appetite, but that I may indulge the wishes of my wife. '

And all indign and base adversities  
Make head against my estimations!

*The young affects*, may either mean the affections or passions of youth, (considering *affects* as a substantive,) or these words may be connected with *heat* which immediately precedes : I ask it not, for the purpose of gratifying that appetite which peculiarly stimulates the young." So, in Spenser's Fairy Queen, b. V. c. IX.:

"Layes of sweete love, and youth's delightful heat."

Mr. Tyrwhitt "recommends it to consideration, whether the word *defunct* is not capable of a signification, drawn from the primitive sense of its Latin original," which would very well agree with the context."

The mere English reader is to be informed, that *defunctus* in Latin signifies *performed*, *accomplished*, as well as *dead* : but is it probable that Shakspeare was apprized of its bearing that signification? In Bullokar's English Expositor, 8vo, 1616, the work of a physician and a scholar, *defunct* is only defined by the word *dead*; nor has it, I am confident, any other meaning annexed to it in any dictionary or book of the time. Besides, how, as Mr. Tollet has observed, could his conjugal duties be said to be *discharged* or *performed*, at a time when his marriage was not yet consummated?—On this last circumstance, however, I do not insist, as Shakspeare is very licentious in the use of participles, and might have employed the past for the present : but the former objection appears to me fatal.

*Proper* is here and in other places used for *peculiar*. In this play we have *unproper* beds ; not *peculiar* to the rightful owner, but *common* to him and others.

In the present tragedy we have many more uncommon words than *disjunct* : as *facile*, *agnize*, *acerb*, *sequestration*, *injointed*, *congregated*, *guttered*, *sequent*, *extincted*, *exsufflicate*, *indign*, *segregated*, &c.—Iago in a subsequent scene says to Othello, "let us be *conjunctive* in our revenge ;", and our poet has *conjunct* in King Lear, and *disjoin* and *disjunctive* in two other plays. In King John we have *adjunct* used as an adjective :

"Though that my death be *adjunct* to the act.—"

And in Hamlet we find *disjoint*, employed in like manner :

"Or thinking——"

"Our state to be *disjoint*, and out of frame."

Malone.

As it is highly probable this passage will prove a lasting source of doubt and controversy, the remarks of all the commentators are left before the public. Sir Thomas Hanmer's



Duke Be it as you shall privately determine,  
Either for her stay, or going: the affair cries—  
haste,

And speed must answer it; you must hence  
tonight,

Des. To-night, my lord?

Duke. This night.

Oth. With all my heart.

Duke. At nine i'the morning here we'll meet  
again.

Othello, leave some officer behind,  
And he shall our commission bring to you;  
With such things else of quality and respect.  
As doth import you.

---

*distinct*, however, appearing to me as apposite a change as Mr. Malone's synonymous *disjunct*, I have placed the former in our text, though perhaps the old reading ought not to have been disturbed, as in the opinion of more than one critick it has been satisfactorily explained by Dr. Johnson and Mr. Henley

Steevens.

6.—defend, &c.] To *defend*, is to *forbid*. So, in Chaucer's Wife of Bathes Prologue, Mr. Tyrwhitt's edit. ver. 5641

"Wher can ye seen in any maner ago ·

"That highe God *defended* mariage,

"By expresse word?"

From *defeuder*, Fr.

Steevens.

7—when light-winged toys.

Of feather'd cupid seel with wanton dulness

My speculative and active instruments, ] Thus the folio, except that instead of *active instruments*, it has *offic'd instrument*.

*Speculative instruments* "in Shakspeare's language are the eyes; and active instruments the *hands and feet*. So, in Coriolanus :

"—where, the other *instruments*

"Did *see*, hear, devise, instruct, *walk, feel*," &c.

To *seel* is to close the eyelids of a hawk by running a thread through them. As it is here metaphorically used, it applies very properly to the *speculative instruments*; but, *foils*, the reading of the quarto, agrees better with *active instruments*.

*Wanton dulness* is 'dulness arising from wanton indulgences.' Malone.

*Oth.* Please your grace, my ancient;  
 A man he is of honesty, and trust:  
 To his conveyance I assign my wife,  
 With what else needful your good grace shall think  
 To be sent after me.

*Duke* Let it be, so —  
 Good night to every one.— And, noble signior,  
 [ *To Brabantio.*

If virtue no delighted beauty lack<sup>9</sup>,  
 Your son-in-law is far more fair than black.  
 1 Sen. Adieu, brave Moor; use Desdemona well.

For a particular explanation of the verb—to scel, the reader is referred to Macbeth, Act III. Sc. II.

The quarto reads :

“———when light-wing’d toys

“ *And* feather’d Cupid foils with wanton dulness

“ My speculative and *active* instruments——”

All these words ( in either copy ) mean no more than this:—  
 When the pleasures and idle toys of love made me unfit  
 either for seeing the duties of my office, or for the ready performance of them, &c.

So, in Chapman’s translation of the eighteenth book of Homer’s Odyssey :

“———and were palsied

“ In his *minds instruments*.”—Steevens

8.—my Estimation:] Thus the folio ; the quarto—*réputation*.  
 Steevens.

9. If virtue no *delighted* beauty lack,] The meaning, I believe, is if virtue comprehends every thing in itself, then your virtuous son-in-law of course is beautiful: he has that beauty which delights every one.

*Delighted* for *delighting* ; Shakspeare often uses the active and passive particles indiscriminately. Of this practice I have already given many instances.

The same sentiment seems to occur in Twelfth-Night:

“ In nature is no blemish, but the mind :

“ None can be call’d deform’d ; but the unkind :

“ Virtue is beauty.”——Steevens.

*Delighted* is used by Shakspeare in the sense of *delighting*, or *delightful*.

See Cymbeline, Act V. :

“ Whom best I love, I cross, to make my gift,

*Bra.* Look to her, Moor, have a quick eye to  
see't;

She has deceiv'd her father, and may thee.

*Exeant Duke, senators, Officers &c.*

*Oth.* My life upon her faith.—Honest Iago,  
My Desdemona must I leave to thee;  
I pr'y thee, let thy wife attend on her;  
And bring them after in the best advantage.—  
Come, Desdemona; I have but an hour  
Of love, of wordly matters and direction,  
To spend with thee. we must obey the time.

[*Exeunt Othello and Desdemona*]

*Rod.* Iago.

*Iago.* What say'st thou, noble heart?

*Rod.* What will I do, thinkest thou;

*Iago.* Why, go to bed, and sleep.

*Rod.* I will incontinently drown myself.

*Iago.* Well, if thou dost, I shall never love thee  
after it. Why, thou silly gentleman!

*Rod.* It is silliness to live, when to live is a  
torment; and then have we a prescription to die,  
when death is our physician.

*Iago.* O villainous! I have looked upon thee  
world for four times seven years<sup>4</sup>! and since I could

"The more delay'd, delighted." Tyrwhitt.

1—have a quick eye to see; ] Thus the oldest quarto.  
The folio reads:

"—if thou hast eyes to see." Steevens.

2—And bring them after—] Thus the folio. The quarto  
1622, reads—and bring her after. Malone.

3—best advantage.) Fairest opportunity. Johnson.

4 I have looked upon the world for four times seven  
years :) From this passage Iago's age seems to be ascertained  
and it corresponds with the account in the novel on which  
Othello is founded, where he is described as a young, handsome man.  
The French translator of Shakspeare is, however of opinion  
that Iago here only speaks of those years of his life in which  
he had looked on the world with an eye of observation. But it  
would be difficult to assign a reason why he should mention

distinguish between a benefit and an injury, I never found a man that knew how to love himself. Ere I would say, I would drown myself for the love of a Guinea-hen<sup>5</sup>, I would change my humanity with a baboon.

*Rod.* What should I do ? I confess, it is my shame to be so found; but it is not in virtue to amend it.

*Iago.* Virtue? a fig ! 'tis in ourselves that we are thus, or thus. Our bodies are our gardens; to the which, our wills are gardeners; so that if we will plant nettles; or sow lettuce; set hyssop and weed up thyme; supply it with one gender of herbs, or distract it with many; either to have it steril with idleness<sup>6</sup>, or manured with industry; why, the the precise term of *twenty-eighth* years, or to account for his knowing so accurately when his understanding arrived at maturity, and the operation of his sagacity, and his observation on mankind commenced :

That Iago meant to say he was but twenty-eight years old, is clearly ascertained, by his making particularly, though indefinitely, a period *within that time*, ("and since I could distinguish," &c.) when he began to make observation on the characters of men.

Waller on a picture which was painted for him in his youth, by Cornelius Jansen, and which is now in the possession of his heir, has expressed the same thought; "Anno ætatis 23. vitæ vix primo." Malone

5.—a Guinea-hen.] A showy bird\*with the fine feathers.  
Johnson,

A Guinea-hen was anciently the cant-term for a prostitute. So, in Albertus Wallenstein, 1640 :

"——Yonder's the cock o' the game,"

"About to tread yon *Guinea-hen*, they 're billing."

Steevens

6.—either to have it steril with idleness.] Thus the authentic copies. The modern editors following the second folio, have omitted the word *to*. —I have frequently had occasion to remark that Shakspeare often begins a sentence in one way and ends it in a different kind of construction. Here he has made Iago say if *we will* plant, &c. and he concludes as if he had written—if *our will is*—either to have it, &c. See p. 255. n. l.  
Malone.

power and corrigible authority of this lies in our wills. If the balance<sup>7</sup> of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions: But we have reason to cool our raging motions, our carnal stings, our unbitted lusts<sup>8</sup>; whereof I take this, that you call—love, to be a sect, or scion<sup>9</sup>.

Rod. It cannot be.

Iago. It is merely a lust of the blood, and a permission of the will. Come, be a man; Drown thyself? drown cats, and blind puppies. I have professed me thy friend, and I confess me knit to thy deserving with cables of perdurable toughness<sup>1</sup>; I could never better stead thee than now. Put money in thy purse; follow these wars, defeat thy favor with an usurped beard<sup>2</sup>, I say, put money in thy purse. It

See Tempest Act I. Sc. II. where the remark on which the foregoing note is founded was originally made. STEEVENS.

7.—If the *balance* &c.] The folio reads.—If the *brain*—Probably a mistake for—*beam*.

8.—Reason to cool our *carnal stings*, our *unbitted lusts*.) So, in a Knack to Know an Honest Man, 1596:

“———Virtue never taught thee that;

“She sets a *bit* upon her *bridled lusts*.”

See, also As you like it; Act II. Sc. vi:

“For thou thyself hast been a libertine;

“As sensual as the *brutish sting* itself,” MALONE.

9—a *sect* or *scion*.] Thus the folio and quarto. A *sect* is what the more modern gardeners call a *cutting*. The modern editors read—a *set*. STEEVENS.

1—I confess me *knit* to thy deserving with *cables* of *perdurable* toughness; ) So, in Antony and Cleopatra:

“To make you brothers, and to *knit* your hearts

“With an *unslipping knot*.”

Again in our author's 26 th Sonnet:

“Lord of my love, to whom in vassalage

“Thy *merit* hath my duty strongly *knit*” MALONE.

2—defeat thy favor with an usurped beard; ] To *defeat* is to *undo*, to *change*. JOHNSON

cannot be, that Desdemona should long continue her love to the Moor,—put money in thy purse;—nqr he is to her: it was a violent commencement, and thou shalt see an answerable sequestration<sup>3</sup>;—

*Defeat* is *defaire*, Fr. to *undo*. Of the use of this word I have already given several instances. Steevens.

*Facour* here means that combination of features which gives the face its distinguishing character. *Defeat* from *defaire* in French, signifies to unmake, decompose, or give a different appearance to, either by taking away something, or adding. Thus, in Don Quixote, Cardenio *defeated* his *favor* by cutting off his beard, and the Barber his, by putting one on. The beard which Mr. Ashton *usurped* when he escaped from the Tower, gave so different an appearance to his face, that he passed through his guards without the least suspicion.

In the Winters' Tale, Autolycus had recourse to an expedient like Cardenio's, (as appears from the *pocketing up his pedlars' excrement*,) to prevent his being known in the garb of the prince. Henley.

To *defeat*, Minsheu, in his Dictionary, 1617, exp'ans by the words—"to abrogate, to *undo*." See also Florio's Italian Dictionary, 1598: "*Disfacere*: To undoe, to maire, to unmake, to *defeat*." Malore.

3—It was a violent commencement, and thou shalt see an answerable sequestration;] There seems to be an opposition of terms here intended, which has been lost in transcription. We may read, "it was a violent *Conjunction*, and thou shalt see an answerable sequestration;" or, what seems to me preferable, "it was a violent commencement, and thou shalt see an answerable *sequel*;" Johnson.

I believe the poet uses *sequestration* for *sequel*. He might conclude that it was immediately derived from *sequor*. *Sequestration*, however, may mean no more than *separation*. So, in this play—"a *sequester* from liberty," Steevens.

Surely *sequestration* was used in the sense of *separation* only, or in modern language, *parting*. It is explained in Bullokar's Dictionary—a *putting apart*. "Their passion began with violence, and it shall end as quickly, of which a separation will be the consequence."

A total and voluntary *sequestration* necessarily includes the cessation or end of affection.—"We have the same thought in several other places. So, in Romeo and Juliet:

"These violent delights have violent ends"

"And in their triumph die."

Again, in The Rape of Lucrece:

put but money in thy purse.--These Moors are changeable in their wills;—fill thy purse with money: the food that to him now is as luscious as locusts, shall be to him shortly as bitter as coloquintida<sup>4</sup>. She must change for youth: when she is sated with his body, she will find the error of her choice.—She must have change, she must: therefore put money in thy purse.—If thou wilt needs damn thyself, do it a more delicate way than drowning. Make all the money thou canst: If sanctimony and a frail vow, betwixt an erring barbarian<sup>5</sup> and a supersubtle

“Thy violent vanities can never last.”

I have here followed the first quarto. The folio reads—“it was a violent commencement *in her*,” &c. The context shows that the original is the true reading. Othello’s love for Desdemona has been just mentioned, as well as her’s for the Moor, Malone.

4—As luscious as locusts,—as Bitter as coloquintida.] The old quarto reads as *acerb* as coloquintida.

At *Tonquin* the insect *locusts* are considered as a great delicacy, not only by the poor but by the rich, and are sold in the markets, as larks and quails are in Europe. It may be added, that the Levitical law permits four sorts of them to be eaten.

An anonymous correspondent informs me, that the fruit of the locust-tree, (which, I believe, is here meant,) is a long black pod, that contains the seeds, among which there is a very sweet luscious juice of much the same consistency as fresh honey. This (says he) I have often tasted Steevens.

That viscous substance which the pod of the locust contains, is, perhaps, of all others, the most *luscious*. From its likeness to honey, in consistency and flavour, the locust is called the *honey-tree* also. Its seeds, enclosed in a long pod, lie buried in the juice. Henley.

Mr. Daines Barrington suggests to me, that Shakspeare perhaps had the third chapter of St. Matthew’s Gospel in his thoughts, in which we are told that John the Baptist lived in the wilderness on *locusts* and wild *honey*. Malone.

*Coloquintida*, says Bullein in his *Bulwark of Defence*, 1579, “is most bitter, white like a Baule, full of seedes, leaves like to cucummers, hoat in the second, dry in the third degree.” He then gives directions for the application of it, and concludes, “and thus I do end of coloquintida, which is most bitter, and must be taken with discretion. The Arabians do call it chandall.” Reed.

Venetian, be not too hard for my wits, and all the tribe of hell, thou shalt enjoy her; therefore make money. A pox of drowning thyself! it is clean out of the way: seek thou rather to be hanged in compassing thy joy, than to be drowned and go without her.

*Revol.* Wilt thou be fast to my hopes, if I depend on the issue<sup>6</sup>?

*Iago.* Thou art sure of me;—Go, make money:—I have told thee often, and I re-tell thee again and again, I hate the Moor: My cause is herated<sup>7</sup>;

5—betwixt an *erring* barbarian.—] We should read *errant*, that is, a *vagabond*, one that has no house, nor country.

Sir. T. Hanmar reads, *arrant*. *Erring* is as well as either, Warburton.  
Johnson.

So, in Hamlet :

“Th’ extravagant and *erring* spirit lies,

“To his confine,” Steevens.

An *Erring Barbarian* perhaps means a rover from *Barbary*. He had before said: “You’ll have your daughter covered with a *Barbary* horse,” Malone.

I rather conceive *barbarian* to be here used with its primitive sense of—*aforeingner*, as it is also in *Coriolanus*:

“I would they were *barbarians*, (as they are),

“Though in Rome littered,” Steevens.

The word *erring* is sufficiently explained by a passage in the first scene of the play, where Roderigo tells Brabantio that his daughter was—

“Tying her duty, beauty, wit and fortune

“To an extravagant and wheeling stranger”

*Erring* is the same as *erraticus* in Latin.

The word *erring* is used in the same sense in some of Orlando’s verses in *As You Like It*:

“Tongues I’ll hang on every tree,

“That shall civil sayings show.

“Some, how brief the life of man

“Runs his *erring* pilgrimage—.” M. Mason.

6—If I depend on the issue<sup>7</sup>] These words are wanting in the first quarto. Steevens.

7—Hearted;] This adjective occurs again in Act III: “*Hearted* “Throne.” Dr. Johnson in his Dictionary has, unguardedly said, that it is only used in composition; as, for instance, *hard-hearted*. Steevens.



thine hath no less reason: Let us be conjunctive<sup>8</sup> in our revenge against him: if thou canst cuckold him, thou dost thyself a pleasure, and me a sport. There are many events in the womb of time, which will be delivered. Traverse<sup>9</sup>; go; provide thy money. We will have more of this to-morrow. Adieu.

*Rod.* Where shall we meet i' the morning?

*Iago.* At my lodging.

*Rod.* I'll be with thee betimes.

*Iago.* Go to; farewell. Do you hear, Roderigo?

*Rod.* What say you?

*Iago.* No more of drowning, do you hear?

*Rod.* I am changed. I'll sell all my land.

*Iago.* Go to; farewell: put money enough in your purse.— [Exit Roderigo]

Thus do I ever make my fool my purse:

For I mine own gain'd knowledge should profane,

8—Conjunctive—] The first quarto reads, *communicative*, Steevens.

9—Traverse;] This was an ancient military word of command. So, in King Henry IV. Part II. Bardolph says: "Hold, Wart, *traverse*; thus, thus, thus." Steevens.

*Traverse*, (says Bullokar) "to march up and down, or to move the feet with proportion, as in dancing." Malone.

1—Do you hear, Roderigo?] In the folio, instead of this and the following speeches, we find only these words:

"*Iago.* Go to; farewell,—Do you hear Roderigo?  
[Exit.]"

*Rod.* I'll sell all my land.

*Iago.* Thus do I ever," &c.

The quarto, 1622, reads:

"*Iago.* Go to; farewell:—Do you hear Roderigo?

"*Rod.*—What say you?

"*Iago.* No more of drowning, do you hear.

*Rod.* I am chang'd. [Exit Rod.

"*Iago.* Go to; farewell: put money enough in your purse."

"Thus do I ever,"

The reading of the text is formed out of the two copies.

Malone.

If I would time exepend with such a snipe<sup>2</sup>,  
 But for my sport and profit. I hate the Moor;  
 And it is thought abroad, that 'twixt my sheets  
 He has done my office: I know not if't be true;  
 But I, for mere suspicion in that kind,  
 Will do, as if for surety<sup>3</sup>. He holds me well<sup>4</sup>;  
 The better shall my purpose work on him.  
 Cassio's a proper man: Let me see now;  
 To get his place, and to plume up my will<sup>5</sup>,  
 A double knavery,—How?— how? Let--me see:—  
 After some time, to abuse Othello's ear,  
 That he is too familiar with his wife:—  
 He hath a person, and a smooth dispose,  
 To be suspected; fram'd to make women false.  
 The Moor is of a free and open nature<sup>6</sup>,  
 That thinks men honest, that but seems to be so;  
 And will as tenderly be led by the nose,  
 As asses are.  
 I have't;—it is engender'd:—Hell and night,  
 Must bring this monstrous birth to the world's light  
[Exit.]

2—A Snipe,] *Woodcock* is the term generally used by Shakspeare to donote an insignificant fellow; but Iago is more sarcastick, and compares his dupe to a smaller and meaner bird of almost the same shape. Steevens.

3—As if for surety,] That is, "I will act as if I were certain of the fact." M. Mason.

4—He holds me well;] *i. e.* esteems me. So, in St. Matthew, xxi. 26: "—all hold John as a prophet."

Again, in Hamlet:

"Hold it a fashion, and a toy in blood." Reed.

5—To Plume up, &c.] The first quarto reads—to make up, &c.

6 The Moor is of a free and open nature,] Steevens.  
 The first quarto reads:

"The Moor, a free and open nature too,

"That thinks," &c. Steevens.

## ACT II. SCENE I.

*A Sea-port Town in Cyprus<sup>7</sup>. A platform.*

*Enter Montano and Two Gentlemen.*

Mon. What from the cape can you discern at sea?

I-Gent. Nothing at all: it is a high-wrought flood;  
I cannot, 'twixt haven<sup>8</sup> and the main,  
Descry a sail.

7—In cyprus] All the modern editors, following Mr. Rowe, have supposed the capital of Cyprus to be the place where the scene of Othello lies during four Acts but this could not have been Shakspeare's intention; *Nicosia*, the capital city of Cyprus, being situated nearly in the centre of the Island, and thirty miles distant from the Sea. The principal Sea-port town of Cyprus was *Famagusta*; where there was formerly a strong fort and commodious haven, the only one of any magnitude in the Island; and there undoubtedly the scene should be placed, "Neere unto the haven (says Knolles,) standeth an old castle with four towers after the ancient manner of building," To this castle, we find Othello presently repairs.

It is observable that Cinthio in the novel on which this play is founded, which was first published in 1565, makes no mention of any attack being made on Cyprus by the Turks. From our poet's having mentioned the preparations against this island, which they first assaulted and took from the Venetians in 1570, we may suppose that he intended that year as the era of his tragedy; but by mentioning Rhodes as also likely to be assaulted by the Tuks, he has fallen into an historical inconsistency; for they were then in quiet possession of that island, of which they became masters in December, 1522; and if, to evade this difficulty, we refer Othello to an era prior to that year, there will be an equal incongruity; for from 1473, when the Venetians first became possessed of Cyprus, to 1522, they had not been molested by any Turkish amament.

Malone.

8—'twixt the Heaven—] Thus the folio; but perhaps our author wrote the *heavens*. The quarto, 1622, probably by a printer's error, has—*haven*. Steevens.

The reading of the folio affords a bolder image; but the article prefixed strongly supports the original copy: for

*Mon.* Methinks the wind hath spoke aloud at land;  
 A fuller blast ne'er shook our battlements:  
 If it hath ruffian'd so upon the sea,  
 What ribs of oak, when mountains melt on them<sup>1</sup>,

applied to heaven, it is extremely awkward. Besides; though in *The Winter's Tale* our poet has made a Clown talk of a *ship boring the moon with her mainmast*, and say that "between the sea and the firmament you cannot thrust a bodkin's point," is it probable, that he should put the same hyperbolical language into the mouth of a gentleman, answering a serious question on an important occasion? In a subsequent passage indeed he indulges himself without impropriety in the elevated diction of poetry.

Of the *haven* of Famagusta, which was defended from the main by two great rocks, at the distance of forty paces from each other, Shakspeare might have found a particular account in Knolles's *History of the Turks*, ad ann. 1570 p. 863.

9 If it hath Ruffian'd so upon the sea,] So, in *Troilus and Cressida*:

"But let the *ruffian* Boreas once enrage

"The gentle *Thetis* —." Malone.

1—when Mountains melt on them,] Thus the folio. The quarto reads:

"—when the *huge* mountain melts."

This latter reading might be countenanced by the following passage in *The second Part of King Henry IV.*:

"———the continent,

"Weary of solid firmness, melt itself

"Into the sea——."

This phrase appears to have been adopted from the Book of Judges, chap. V. 5: "The *mountains melted from before the Lord*," &c.

Steevens

The quarto is surely the better reading; it conveys a more natural image, more poetically expressed. Every man who has been on board a vessel in the Bay of Biscay, or in any very high sea, must know that the vast billows seem to melt away from the ship, not on it. M. Mason.

I would not wilfully differ from Mr. M. Mason concerning the value of these readings; yet surely the *mortise* of a ship is in greater peril when the watery mountains melt *upon* it, than when it melts *from* it. When the waves retreat from a vessel, it is safe. When they break over it, its structure is endangered. So, in *Pericles Prince of Tyre*;

"———a sea

Can hold the mortise? what shall we hear of this?

2 *Gent.* A segregation of the Turkish fleet:  
For do but stand upon the foaming shore<sup>2</sup>,  
The chiding billow seems to pelt the clouds;  
The wind-shak'd surge, with high and monstrous  
main,  
Seems to cast water on the burning bear,  
And quench the guards of the eve-fixed pole<sup>3</sup>:  
I never did like molestation view,  
On th' enclafed flood.

*Mon.* It that the Turkish fleet

"That almost burst the deck." Steevens.

The quarto, 1622, reads—when the huge mountaine *meslt*; the letter *s*, which perhaps belongs to *mountain*, having wandered at the press from its place.

I apprehend, that in the quarto reading (as well as in the folio.) by *mountains* the poet meant not and—mountains, which Mr. Steevens seems by his quotation to have thought, but those huge surges, (resembling mountains in their magnitude,) which, "with high and monstrous main-seem'd to cast water on the burning bear."

"So, in a subsequent scence:

"And let the labouring bark climb *hills* of seas,

"Olympus high—"

Again, in *Troilus and Cressida*:

"——— and anon behold

"The strong—ribb'd bark through *liquid mountains*  
cuts."

Malone.

My remark on Mr. M. Mason's preceding note will show that I had no such meaning as Mr. Malone has imputed to me. All I aimed at was, to parallel the idea in the quarto, of one mountain melting, instead of many. Steevens.

2—the foaming shore,] The elder quarto reads—*banning* shore, which offers the bolder image; i. e. the shore that execrates the ravage of the waves. So, in *King Henry VI.* Part I. .

"Fell, *banning* hag, enchantress, hold thy tongue."

Steevens.

3 And quench the guards of the ever-fixed pole:] Alluding to the star *Arctophylax*. Johnson.

I wonder that none of the advocates for Shakspear's learning,

Be not inshelter'd and emby'd they are drown'd;  
It is impossible they bear it \* out.

\* *Enter a third Gentleman,*

3 *Gen.* News, lords! our wars are done;  
The desperate tempest hath so bang'd the Turks,  
That their designment halts: A noble ship † of  
Venice

Hath seen a grievous wreck and sufferance  
On most part of their fleet.

*Mon* How! is this true?

3 *Gent.* The ship is here put in,  
A Veronesc; Michael Cassio<sup>4</sup>,  
Lieutenant to the warlike Moor, Othello,

\* First folio, to bear it. † Quarto, another ship.  
has observed that *Arctophylax* literally signifies—the  
guard of the bear.

The elder quarto reads—ever-fixed pole. Steevens

4 The ship is here put in,

A Veronese; Michael Cassio, &c.] [Old copies—*Veronessa*.]  
Mr. Heath is of opinion, that the poet intended to inform us  
that Othello's lieutenant Cassio was of Verona, an inland city  
of the Venetian state; and adds, that the editors have not been  
pleased to say what kind of ship is here denoted by a *Veronessa*.  
By a *Veronessa*, or *Veronese*, (for the Italian pronunciation  
must be retained, otherwise the measure will be defective,) a  
ship of Verona is denoted; as we say to this day of ships in  
the river, such a one is a *Dutch-man*, a *Jamaica-man* &c. I subjoin  
Mr. Warton's note, as a confirmation of my own. ~~Steevens.~~

The true reading is *Veronese*, pronounced as a quadrisyllable;

“—The ship is here put in,

“A *Veronese*——.”

It was common to introduce *Italian* words, and in their  
proper pronunciation then familiar. So Spenser in *The Fairy  
Queen*, b. iii. c. Xiii. 10.

“With sleeves dependant *Albanese* wise.”

Mr. Heath observes, that “the editors have not been pleased  
to inform us what kind of ship is here denoted by the name  
of a *Veronessa*.”

But even supposing that *Veronessa* is the true

Is come on shore: the Moor himself's \* at sea,  
And is in full commission here for Cyprus.

*Mon.* I am glad on't; 'tis worthy governor.

*3 Gent.* But this same Cassio,— though he speak  
of comfort,  
Touching the Turkish loss,— yet he looks sadly,  
And prays the Moor be safe; for they were parted  
With foul and violent tempest.

*Mon.* 'Pray heaven he be;

\* Old copies, *himself*; corrected by Mr. Rowe.

reading, there is no sort of difficulty. He might just as well have inquired, what kind of a ship is a *Hamburg*er. This is, exactly a parallel form. For it is not the species of the ship which is implied in this appellation. Our critick adds, "the poet had not a ship in his thoughts.—He intended to inform us, that Othello's lieutenant, Cassio, was of *Verona*." We should certainly read—

"—The ship is here put in.

"A Vernonese, Michael Cassio, (&c.)

"Is come on shore—."

This regulation of the lines is ingenious. But I agree with Sir T. Hanmer, and I think it appears from many parts of the play, that Cassio was a Florentine. In this speech, the *third gentleman*, who brings the news of the wreck of the Turkish fleet returns his tale, and relates the circumstances more distinctly. In his former speech he says, "*A noble ship of Venice* saw the distress of the Turks." And here he adds, "The very ship is just now put into our port, and she is a *Veronese*." That is, a ship fitted out or furnished by the people of *Verona*, a city of the Venetian state.

T. Warton.

I believe we are all wrong. *Verona* is an inland city. Every inconsistency may, however, be avoided, if we read—*The Veronese*, i. e., the name of the ship is the *Veronese*. Verona, however, might be obliged to furnish ships towards the general defence of Italy. Steevens.

The emendation proposed by Mr. Steevens is acute; but Shakespeare's acquaintance with the topography of Italy (as appears from *The Tempest*) was very imperfect. Henley.

In Thomas's History of Italy, already quoted, the people of Verona are called the *Veronesi*.

This ship has been already described as a ship of *Venice*. It

For I have serv'd him, and the man commands  
 Like a full soldier<sup>5</sup>. Let's to the sea-side, ho !  
 As well to see the vessel that's come in,  
 As throw out our eyes for brave Othello :  
 Even till we make the main<sup>6</sup>, and the aerial blue,  
 An indistinct regard.

3 *Gent.* Come, let's do so,  
 For every minute is expectancy  
 Of more arrivance\*.

*Enter Cassio.*

*Cas.* Thanks to the valiant of this warlike isle<sup>7</sup>,  
 That so approve the Moor ; O, let the heavens  
 Give him defence against the elements,  
 For I have lost him on a dangerous sea!

*Mon.* Is he well shipp'd ?

*Cas.* His bark is stoutly timber'd, and his pilot  
 (Of very expert and approv'd allowance<sup>8</sup>;  
 Therefore my hopes, not surfeited to death,

is now called "a *Veronese*;" that is, a ship belonging to and furnished by the inland city of Verona, for the use of the Venetian state; and newly arrived from Venice. "Besides many other towns, (says Contareno,) castles, and villages, they (the Venetians,) possess seven faire cities; as Trevigi, Padoua, Vicenza, Verona, Brescia, Bergamo and Crema." *Common wealth of Venice*, 1599. Malone.

\* First folio, *arrivancy*.

5 Like a full soldier.] Like a complete soldier. See, before, p. 226:

"What a full fortune doth the thick lips owe." Malone.

6 Even till we make the main, &c.] This line and half is wanting in the eldest quarto. Steevens.

7 Warlike isle.] Thus the folio. The first quarto reads — *worthy isle*. Steevens.

8 Of very expert and approv'd allowance;] I read —

"Very expert, and of approv'd allowance." Johnson.

*Expert and approv'd allowance* is put for *allow'd and approv'd expertness*. This mode of expression is not unfrequent in Shakspeare. Steevens.



Stand in bold cure.

[ *Within.* ] A sail, a sail, a sail !

. *Enter Another Gentleman.*

*Cas.* What noise ?

4 *Gent.* The town is empty ; on the brow o' the sea  
Stand ranks of people, and they cry—a sail.

*Cas.* My hopes do shape him for the governor.

2 *Gent.* They do discharge their shot of courtesy :  
[ *Guns heard.*

Our friends, at least.

*Cas.* I pray you, sir, go forth,  
And give us truth who 'tis that is arriv'd.

2 *Gent.* I shall. [ *Exit.*

9 Therefore my hopes, not surfeited to death,  
Stand in bold cure.]

I do not understand these lines. I know not how *hope can be surfeited to death*, that is, *can be increased, till it be destroyed*; nor what it is to *stand in bold cure*; or why *hope* should be considered as a disease. In the copies there is no VARIATION. Shall we read :

“ Therefore my *fears*, not *surfeited to death*,

“ Stand in bold cure ?

This is better, but it is not well. Shall we strike a bolder stroke, and read thus :

“ Therefore my hopes, not *forfeited to death*,

“ Stand *bold, not sure* ?” Johnson.

Presumptuous hopes, which have no foundation in probability, may poetically be said to surfeit themselves to death, or forward their own dissolution. To *stand in bold cure*, is to erect themselves in confidence of being fulfilled. A parallel expression occurs in King Lear, Act III Sc. VI.

“ This rest might yet have balm'd his broken senses,

“ Which, if conveniency will not allow,

“ Stand in *hard cure*.”

Again :

“ —his life, with thine, &c.

“ Stand in *assured loss*.”

In *bold cure* means, in confidence of being cured. Steevens.

Dr Johnson says, “ he knows not why *hope* should be considered as a disease.” But it is not *hope* which is here described

*Mon.* But, good lieutenant, is your general wiv'd?

*Cas.* Most fortunately: he hath achiev'd a maid  
That paragon's description, and wild fame;  
One that excels the quirks of blazoning pens<sup>1</sup>,  
And in the essential vesture of creation,  
Does bear all excellency<sup>2</sup>.—How now! 'who has  
put in?

as a disease; those misgiving apprehensions which diminish hope, are in fact the disease, and hope itself is the patient.

A surfeit being a disease arising from an *excessive* overcharge of the stomach, the poet with his usual licence uses it for any species of *excess*.—Therefore, says Cassio, my hopes, which, though faint and sickly with apprehension, are not totally destroyed by an excess of despondency, erect themselves with some degree of confidence that they will be relieved, by the safe arrival of Othello, from those ill-divining fears under which they now languish.

The word *surfeit* having occurred to Shakspeare, led him to consider such a hope as Cassio entertained, not a sanguine, but a faint and languid hope, ("sicklied o'er with the pale cast of thoughts,") as a *disease*, and to talk of its *cure*.

A passage in *Twelfth-Night*, where a similar phraseology is used, may serve to strengthen this interpretation:—

"Give me excess of it; that, *surfeiting*,

"The appetite may *sicken*, and so die."

Again, in *The Two Gentlemen of Verona*:

"O, I have fed upon this woe already,

"And now *excess* of it will make we surfeit." Malone.

I believe that Solomon, upon this occasion, will be found the best interpreter: "Hope deferred maketh the heart sick."

Henley.

1. One that excels the quirks of blazoning pens; So, in our poet's 103d Sonnet:

"——— a face.

"That over-goes my blunt invention quite,

"Dulling my lines, and doing me disgrace." Malone.

2 And in the essential vesture of creation,

Does bear all excellency.] The author seems to use *essential*, for *existent*, real. She excels the praises of invention, says he, and in *real* qualities, with which *creation* has *invested* her, bears all excellency. Johnson.

"Does bear all excellency." Such is the reading of the quartos; for which the folio has this:

*Re-enter second Gentleman*  
 2 Gent. 'Tis one Iago, ancient to the general.

"And in the essential vesture of creation

"Do's tyre the *ingeniuer*."

Which I explain thus:

"Do's tire the *ingenious* verse."

This is the best reading, and that which the author substituted in his revisal. Johnson.

The reading of the quarto is so flat and unpoetical, when compared with that sense which seems meant to have been given in the folio, that I heartily wish some emendation could be hit on, which might entitle it to a place in the text. I believe the word *tire* was not introduced to signify—to *fatigue*, but to *attire*, to *dress*. The verb *to attire*, is often so abbreviated. Thus, in Holland's Leaguer, 1633 :

"———Cupid's a boy,

"And would you *tire* him like a senator?"

Again, in The Comedy of Errors, Act II. Sc. II.

"——To save the money he spends in *tiring*." &c.

The essential vesture of creation tempts me to believe it was so used on the present occasion. I would read something like this :

"And in the essential vesture of creation

"Does *tire* the *ingenuous* virtue."

i. e. invests her artless virtue in the fairest form of earthly substance.

In the Merchant of Venice, Act V. Lorenzo calls the body—

"the muddy vesture of decay."

It may, however, be observed, that the word *ingener* did not anciently signify *one who manages the engines or artillery of an army*, but *any ingenious person*, any master of liberal science.

As in the following instance from the ancient metrical romance of The Sowdan of Babyloyne, p. 55:

"He called forth Mabon his *engynour*

"And saide, I charge, thee

"To throwe a magnelle to yon tour

"And breke it down on thre."

So, in Ben Jonson's Sejanus, act I. Sc. I.:

"No, Silius, we are no good *ingeners*,

"We want the fine arts," &c.

*Ingener*, therefore, may be the true reading of this passage: and a similar thought occurs in The Tempest, Act IV. Sc. I.:

"For thou shalt find she will outstrip all praise,

*Cas.* He has had most favourable and happy speed:

---

"And make it halt behind her."

In the argument of *Sejanus*, Ben Jonson likewise says that his hero "worketh with all his *ingene*," apparently from the Latin *ingenium*. Steevens.

Perhaps the words intended in the folio, were—

"Does tire the *ingene* ever."

*Ingene* is used for *ingenium* by Puttenham, in his *Arte of Poetrie*, 1589:—"such also as made most of their workes by translation out of the Latin and French tongue, and few or none of their owne *engine*." *Engine* is here without doubt a misprint for *ingene*.—I believe, however, the reading of the quarto is the true one.—If *tire* was used in the sense of *weary*, then *ingener* must have been used for the ingenious person who should attempt to enumerate the merits of Desdemona. To the instance produced by Mr. Steevens from *Sejanus*, may be added another in Fleckno's *Discourse of the English Stage*, 1664:—"Of this curious art the Italians (this latter age) are the greatest masters, the French good proficient, and we in England only scholars and learners, yet, having proceeded no further than to bare painting, and not arrived to the stupendous wonders of your great *ingeniers*." In one of Daniel's *Sonnets*, we meet with a similar imagery to that in the first of these lines:

"Though time doth spoil her of the fairest vail

"That ever yet mortalitie did cover" Malone.

The reading of the folio, though incorrectly spelled, appears to have been—

"Does tire the *engineer*;"

which is preferable to either of the proposed amendments; and the meaning of the passage would then be, "One whose real perfections were so excellent, that to blazon them would exceed the abilities of the ablest masters."

The sense attributed to the word *tire*, according to this reading, is perfectly agreeable to the language of poetry. Thus Dryden says:

"For this an hundred voices I desire,

"To tell thee what an hundred tongues would tire;

"Yet never could be worthily exprest,

"How deeply those are seated in my breast."

And in the last Act of *The Winter's Tale*, the third Gentleman says: "I never heard of such another encounter, which

Tempests themselves, high seas, and howling winds,  
The gutter'd rocks, and congregated sands,—  
Traitors ensteep'd<sup>s</sup> to clog the guiltless keel,—

*lames* report to follow it, and *undoes* description to do it." The objection to the reading of *inger*, is, that although we find the words *ingine*, *inger*, and *inginous* in Jonson they are not the language of Shakspeare; and I believe indeed that Jonson is singular in the use of them. M. Mason.

Whoever shall reject uncommon expressions in the writings of Shakspeare, because they differ either from the exact rules of orthography, or from the unsettled mode of spelling them by other writers, will be found to deprive him no less of his beauties, than the ornithologist would the peacock, who should cut out every eye of his train because it was either not circular, or else varied from some imaginary standard—*Ingenieur* is no

\* Quarto, common.

doubt of same import with *ingen*, or *ingeneer* though perhaps differently written by Shakspeare in reference to *ingenious*, and to distinguish it from *ingener*, which he has elsewhere used in a military sense. Mr. M. Mason's objection, that it is not the language of Shakspeare, is more than begging the question; and to affirm that Jonson is singular in the use of *ingine*, *inger*, and *inginous*, is as little to the purpose. For we not only have those expressions in other writers, but others from the same root, as *ingene*, *engene*, &c. in Holinshed, and Sir T. More; and Daniel uses *ingeniate*:

"Th' adulterate beauty of a falsed cheek

"Did Nature (for this good) *ingeniate*,

"To chew in thee the glory of her best," Henley.

3 Traitors ENSTEED—] Thus the folio and one of the quartos. The first copy reads—*enscerped*, of which every reader may make what he pleases. Perhaps *escerped* was an old English word borrowed from the French *escarpé*, which Shakspeare not finding congruous to the image of clogging the keel, afterwards changed.

I once thought that the poet had written—Traitors *enscarf'd*, i. e. muffled in their robes, as in Julius Cæsar. So, in Hamlet: "My sea-gown *scarf'd*, about me;" and this agrees better with the idea of a traitor; yet whatever is gained one way is lost another. Our poet too often adopts circumstances from every image that arose in his mind, and employing them without attention to the propriety of their union, his metaphorical expressions become inextricably confused. Steevens.

As having sense of beauty, do omit  
 Their mortal\* natures<sup>4</sup>, letting go safely by  
 The divine Desdemona.

Mon.

What is she?

Cas. She that I spake of, our great captain's  
 captain<sup>5</sup>,

Left in the conduct of the bold Iago ;  
 Whose footing here anticipates our thoughts,  
 A se'nnight's speed.—Great Jove<sup>6</sup>, Othello guard,  
 And swell his sail with thine own powerful breath ;  
 That he may bless this bay with his tall ship,  
 Make love's quick pants in Desdemona's arms<sup>7</sup>,  
 Give renew'd fire to our extincted spirits,  
 And bring all Cyprus comfort<sup>8</sup> !—O, behold,

Mr. Steeven's difficulty respecting *ensteep'd*, would, perhaps, have been removed if he had but recollected the passage of the fourth Act, where Othello alludes to the fate of Tantalus:

"Had it pleased heaven

"To try me with affliction ; had he rain'd,

"All kind of sores, and shames on my bare head,

"*Steep'd* me in poverty to the very lips—." Henley.

Traitors *ensteep'd* are merely traitors concealed under the water. Boswell.

4 Their mortal natures] i. e. their *deadly, destructive*, natures. So, in Macbeth, Act I. Sc. V.

"That tend on mortal thoughts."

See Dr. Johnson's note on that passage. Reed.

5—captain's captain ;] So, in King Richard III Act IV. Sc. IV. ;

"And she shall be sole victress, *Caesar's Caesar*."

Malone.

6 Great Jove, &c.] For this absurdity I have not the smallest doubt that the master of the Revels, and not our poet, is answerable. See The Historical Account of the English Stage, Vol. III.

Malone.

7 Make love's quick pants in *Desdemona's Arms*,] Thus the folio. The quarto with less animation :

"And swiftly come to *Desdemona's arms*." Steevens.

8 And bring all Cyprus comfort!] This passage is only found in the quartos, Steevens.

*Enter Desdemona, Emilia, Iago, Roderigo, and Attendants.*

The riches of the ship is come on shore<sup>9</sup>.  
 Ye men of Cyprus, let her have your knees :—  
 Hail to thee, lady ! and the grace of heaven,  
 Before, behind thee, and on every hand,  
 Enwheel thee round !

*Des.* I thank you, valiant Cassio.  
 What tidings can you tell me of my lord ?

*Cas.* He is not yet arriv'd : nor know I aught  
 But that he's well, and will be shortly here.

*Des.* O, but I fear ;—How lost you company ?

*Cas.* The great contention of the sea and skies  
 Parted our fellowship : But, hark ! a sail.

[ *Cry within.* A sail, a sail ! *Then Guns heard.*

2 *Gent.* They give their greeting to the  
 citadel ;

This likewise is a friend.

*Cas.* See for the new.—

*Exit Gentleman.*

Good ancient, you are welcome ;—Welcome, mis-  
 tress :— [ *To Emilia.*

Let it not gall your patience, good Iago,  
 That I extend my manners ; 'tis my breeding  
 That gives me this bold show of courtesy.

[ *Kissing her.*

*Iago.* Sir, would she give you so much of her  
 lips,

As of her tongue she oft bestows on me,  
 You'd have enough.

*Des.* Alas, she has no speech.

*Iago.* In fath, too much\* ;

<sup>9</sup> The riches of the ship is come on shore.] Shakspeare uses *riches* as a singular in his 87th Sonnet :

“ And for *that riches* where is my deserving ? ” Malohe.  
 In fath, too much ; ] Thus the folio. The first quarto thus :  
 “ I know too much ;

I find it still, when I have list to sleep :  
 Marry, befor your ladyship, I grant,  
 She puts her tongue a little in her heart,  
 And chides with thinking.

*Emil.* You have little cause to say so.

*Iago* Come on, come on, you are pictures out of doors,  
 Bells in your parlours, wild cats in your kitchens,  
 Saints in your injuries, devils being offended,  
 Players in your housewifery, and housewives in  
 your beds.

*Des.* O, fye upon thee, slanderer<sup>2</sup> !

"I find it, 1 : *for when*," &c. Steevens.

1 Saints in your injuries, &c.] When you have a mind to do injuries, you put on an air of sanctity Johnson.

In Puttenham's *Art of Poesie*, 1559, I meet with almost the same thoughts : " We limit the comely parts of a woman to consist in four points ; that is, to be, a shrew in the kitchen a saint in the church, an angel at board, and an ape in the bed, as the Chronicle reports by mistress Shore, paramour to King Edward the Fourth."

Again, in a play of Middleton's, called *Blurt Master Constable* ; or, *The Spaniard's Night-Walk*, 1602 : "—according to that wise saying of you, you be saints in the church, angels in the street, devils in the kitchen, and apes in your bed."

Again, in *The Miseries of Inforced Marriage*, 1607 : " Women are in churches saints, abroad angels, at home devils "

Puttenham, who mentions all other contemporary writers, has at once spoken of Shakspeare ; so that it is probable he had not produced any thing of so early a date.

The truth is, that this book appears to have been written several years before its publication. See pp. 115, 116, where the author refers to Sir Nicholas Bacon, who died in 1579, and recounts a circumstance, from his own knowledge, that happened in 1553. Steevens.

How does it appear that this book was written several years before its publication, from the circumstances mentioned ? Puttenham does not speak of Sir Nicholas Bacon as living ; but speaks to those who *knew* him ; from which we might rather infer that it could not be written before 1578, when that lord keeper died.

Malone.

2 O, fye upon thee, slanderer !] This short speech is, in



*Iago.* Nay; it is true, or else I am Turk;  
You rise to play, and go to bed to work.

*Emil.* You shall not write my praise.

*Iago.* No, let me not.

*Des.* What would'st thou write of me, if thou  
should'st praise me?

*Iago.* O gentle lady, do not put me to't ;  
For I am nothing, if not critical<sup>3</sup>.

*Des.* Come on, assay :—There's one gone to  
the harbour?

*Iago.* Ay, madam.

*Des.* I am not merry, but I do beguile  
The thing I am, by seeming otherwise.—  
Come, how would'st thou praise me?

*Iago.* I am about it ; but, indeed, my invention  
Comes from my pate, as birdlime does from frize<sup>4</sup>,  
It plucks out brains and all : But my muse labours,  
And thus she is deliver'd.

If she be fair and wise,—fairness, and wit,  
The one's for use, the other useth it.

*Des.* Well prais'd! How if she be black and witty?

*Iago.* If she be black, and thereto have a wit,  
She'll find a white that shall her blackness fit<sup>5</sup>.

*Des.* Worse and worse.

the quarto, unappropriated ; and may as well belong to *Emilia*  
as to *Desdemona*. Steevens.

It is appropriated to *Desdemona* in the folio. Boswell.

3—critical.] That is, censorious. Johnson.

So, in our author's 122d Sonnet ;

“——my adder's sense

“To critick and to flatterer stopp'd are.” Malone.

4——my invention

Comes from my pate, as Birdlime does from FRIZE,] A  
similar thought occurs in *The Puritan* ; “The excuse stuck  
upon my tongue, like *ship-pitch* upon a *mariner's gown*,”

Steevens.

5——her blackness fit.] The first quarto reads——*hit*.

So in *King Lear* : “I pray you, let us *hit* together.” I believe  
*hit*, in the present instance also, to be the true reading, though

*Emil.* How, if fair and foolish ?

*Iago.* She never yet was foolish that was fair <sup>6</sup> ;  
For even her folly help'd her to an heir.

*Des.* These are old fond paradoxes, to make  
fools laugh i'the alehouse. What miserable praise  
hast thou for her that's foul and foolish ?

*Iago.* There's none so foul, and foolish thereunto,  
But does foul pranks which fair and wise ones do.

*Des.* O heavy ignorance ! thou praisest\* the  
worst best. But what praise could'st thou bestow  
on a deserving woman indeed <sup>7</sup> ? one, that, in the  
authority of her merit, did justly put on the vouch  
of very malice itself <sup>8</sup> ?

*Iago.* She that was ever fair, and never proud ;  
Had tongue at will, and yet was never loud ;  
Never lack'd gold, and yet went never gay ;  
Fled from her wish, and yet said,—*now I may* ;  
She that, being anger'd, her revenge being nigh,  
Bade her wrong stay, and her displeasure fly :  
She that in wisdom never was so frail,

it will not bear, as in *Love's Labour's Lost*, explanation. See  
Vol. IV. P. 350. Steevens.

<sup>6</sup> She never yet was foolish, &c.] We may read :

"She ne'er was yet so foolish that was fair,

"But even her folly help'd her to an heir."

Yet I believe the common reading to be right : the law  
makes the power of cohabitation a proof that a man is not a  
*natural* ; therefore, since the foulest woman, if *pretty*, may  
have a child, no *pretty* woman is ever foolish. JOHNSON.

\* Quarto, *that praises.*

7 But what praise couldst thou bestow on a deserving  
woman indeed ? ] The hint for this question, and the metrical  
reply of Iago, is taken from a strange pamphlet, called *Choice,*  
*Chance, and Change, or Conceits in their Colours*, 1606:  
when after Tidero has described many ridiculous characters  
in verse, Arnofilo asks him. "But, I pray thee, didst thou  
write none in commendation of some worthy creature ?" Tidero  
then proceeds, like Iago, to repeat more verses. STEEVENS.

<sup>8</sup> 8—one, that, in the authority of her merit, did justly put  
on the vouch of very malice itself ?] The sense is this, one that

To change the cod's head for the salmon's tail;  
 She that could think, and ne'er disclose her mind,  
 See suitors following, and not look behind<sup>1</sup>;  
 She was a wight,—if ever such wight were,—

*Des.* To do what?

*Iago.* To suckle fools, and chronicle small beer<sup>2</sup>.

*Des.* O most lame and impotent conclusion!—  
 Do not learn of him, Emilia, though he be thy  
 husband.—How, say you, Cassio? is he not a most  
 profane<sup>3</sup> and liberal counsellor<sup>4</sup>?

was so conscious of her own merit, and of the authority her character had with every one, that she durst venture to call upon malice itself to vouch for her. This was some commendation. And the character only of clearest virtue; which could force malice, even against its nature, to do justice. Warburton. To *put on* the vouch of malice, is to assume a character vouched by the testimony of malice itself. Johnson.

To *put on* is to *provoke*, to *incite*. So in *Macbeth* :

“—the powers above

“*Put on* their instruments.” Steevens.

9 To change the COD'S HEAD for the SALMON'S TAIL;] i. e. to exchange a delicacy for coarser fare. See *Queen Elizabeth's Household Book* for the 43d Year of her Reign: “Item, the Master Cookes have to fee all the *salmon's tails*,” &c. p. 296.

Steevens.

1 See suitors following, and not look behind;] The first quarto omits this line. Steevens.

2 To suckle fools, and chronicle small beer.] After enumerating the perfections of a woman, Iago adds, that if ever there was such a one as he had been describing, she was, at the best, of no other use, than to *suckle children, and keep the accounts of a household*. The expressions “to suckle fools, and chronicle small beer,” are only instances of the want of natural affection, and the predominance of a critical censoriousness in Iago, which he allows himself to be possessed of, where he says, “O! I am nothing, if not critical.” Steevens.

3 —profane—] Gross of language, of expression broad and brutal. So, Brabantio, in the first Act, calls Iago *profane* wretch. Johnson.

Ben Jonson, in describing the characters in *Every Man out of his Humour*, styles Carlo Buffone, a public, scurrilous, and *profane* jester. Steevens.

4—liberal counsellor?] *Liberal* for *licentious*. Warburton.

*Cas.* He speaks home, madam ; you may relish him more in the soldier, than in the scholar.

*Iago.* [*Aside.*] He takes her by the palm : Ay, well said, whisper : with \* as little a web as this, will I ensnare as great a fly as Cassio. Ay, smile upon her, do, I will gyve thee<sup>5</sup> in thine own courtship. You say true : 'tis so, indeed : if such tricks as these strip you out of your lieutenantry, it had been better you had not kissed your three fingers so oft, which now again you are most apt to play the sir in<sup>6</sup>. Very good ; well kissed ! an excellent courtesy<sup>7</sup> ! 'tis so indeed. Yet again your fingers to your lips ? would, they were clyster-pipes for your sake !——[*Trumpet*] The Moor, I know his trumpet.

*Cas.* 'Tis truly so.

*Des.* Let's meet him, and receive him.

*Cas.* Lo, where he comes !

\* Quarto omits *with*.

So, in *The Fair Maid of Bristow*, 1605, bl. 1 :

“ But Vallenger, most like a *liberal* villain,

“ Did give her scandalous, ignoble terms.” Steevens.

So, also, in *Hamlet* :

“——long purples,

“ That *liberal* shepherds give a grosser name.” Malone

*Counsellor* seems to mean, not so much a man that *gives counsel*, as one that discourses fearlessly and volubly. A talker. Johnson.

*Counsellor* is here used in the common acceptation. Desdemona refers to the answers she had received from Iago, and particularly her last. Henley.

5—I will gyve thee—] i. e. catch, shackle. Pope.

The first quarto reads—I will *catch* you in your own *courtsies*; the second quarto—I will *catch* you in your own courtship. The folio as it is in the text. Steevens.

6—to play the sir in.] That is, to show your good breeding and gallantry. Henley.

7—well kissed ! an excellent courtesy !] Spoken when Cassio kisses his hand, and Desdemona courtsies. Johnson.

This reading was recovered from the quarto 1622, by Dr. Johnson. The folio has—and excellent courtesy.

I do not believe that any part of these words relates to Des-

*Enter Othello, and Attendants.*

*Oth.* O my fair warriors !

*Des.* My dear Othello ?

*Oth.* It gives me wonder great as my content,  
To see you here before me. O my soul's joy !  
If after every tempest come such calms<sup>9</sup>,  
May the winds blow till they have waken'd death !  
And let the labouring bark climb hills of seas,  
Olympus-high ; and duck again as low  
As hell's from heaven <sup>1</sup> ! If it were now to die,

demonia. In the original copy, we have just seen, the poet wrote "—ay, smile upon her, do ; I will catch you in your own *courtesies*." Here therefore he probably meant only to speak of Cassio, while kissing his hand. "Well kissed ! an excellent courtesy !" i. e. an excellent salute. *Courtesy*, in the sense of *obeisance* or *salute*, was in Shakspeare's time applied to men as well as women. So, in the Rape of Lucrece :

"The homely villain *courtesies* Lucrece :

See Henry IV. Part I. Act III. Sc. II. Malone.

8 O my fair warrior ! Again in Act III. Desdemona says

"—unhandsome warrior as I am." This phrase was introduced by our copiers of the French Sonnetteers. Ronsard frequently calls his mistresses *guerrieres* : and Southern, his imitator, is not less prodigal of the same appellation. Thus in his fifth Sonnet :

"And, my warrior, my light shines in thy fayre eyes."

Again, in his sixth Sonnet.

"I am not, my cruell warrior, the Thebain," &c

Again, *ibid*.

"I came not, my warrior, of the blood Lidain."

Had not I met with the word thus fantastically applied, I should have concluded that Othello called his wife a warrior, because she had embarked with him on a warlike expedition, and not in consequence of Ovid's observation—

*Militat omnis amans, et habet sua castra Cupido.* Steevens.

9—come such calms ] Thus the folio. The quarto 1622, reads—*calmness*, Steevens.

1 And let the labouring bark climb hills of seas,

Olympus-high ; and duck again as low

As Hell's from heaven !] So, in Sidney's Arcadia, b. i. ; "the sea, making mountaines of itself, over which the tossed and tottering ship should climbe, to be straight carried downe againe to a pit of hellish darknesse," Steevens



*Oth.* Come, let's to the castle.—  
News, friends & our wars are done, the Turks are  
drown'd.

How do our old acquaintance of this isle ?  
Honey, you shall be well desir'd in Cyprus<sup>7</sup>,  
I have found great love amongst them. O my  
sweet,

I prattle out of fashions, and I dote  
In mine own comforts.—I pr'yther, good lago,  
Go to the bay, and disembark my coffers :  
Bring thou the master<sup>9</sup> to the citadel :

of Shakspeare's time, when a viol was spoken of ? To *set* formerly signified to *tune*, though it is no longer used in that sense. "It was then," says Anthony Wood in his Diary, "that I *set* and tuned in strings and fourths" &c. So, in Skialetheia, a Collection of Satires, &c. 1598.

"——— to a nimbler key  
"Set thy wind instrument."

To "*Set down*" has this meaning in no other part of our author's works. However, *virtus post nummos* : we have secured the phrase, and the exemplification of it may follow when it will. Steevens.

To *set down* has the same meaning as to *put down*, to *lower*. Yet, as the phrase to *let down* is the usual phrase, and might be easily corrupted, it was probably the true one. Boswell.

6 News, friends ; ] The modern editors read ( after Mr. Rowe ) Now, friends. I would observe once for all, that ( in numberless instances in this play, as well as in others, ) where my predecessors had silently and without reason made alterations, I have as silently restored the old readings. Steevens.

It should be remembered that this note was written in 1773, and, therefore, refers only to his predecessors at that period ; nor was it correct at that time ; for Mr. Capell, in 1768, reads as the old copies. Boswell.

7—Well desir'd in Cyprus, ] i. e. much solicited by invitation. So, in The Letters of the Paston Family, vol. I. p. 299 :

"—— At the whych wedding I was with myn hostes and also *desyryd* by ye jentylman hymselfe." Steevens.

8. I prattle out of fashion, ] Out of method, without any settled order of discourse. Johnson.

9—The master—] Dr. Johnson supposed, that by the *master* was meant the *pilot* of a ship, and indeed had high authority for this supposition ; for our poet himself seems to

he is a good one, and his worthiness  
Does challenge much respect.—Come, Desdemona,  
Once more well met at Cyprus.

[*Exeunt Othello, Desdemona, and Attendants.*]

*Iago.* Do thou meet presently at the harbour  
Come hither \*. If thou be'st valiant as (they say)  
base men, being in love, have then a nobility in  
their natures † more than is native to them,—  
list me. The lieutenant to-night ‡ watches on the  
court of guard § :—First, I must tell thee this—  
Desdemona is directly in love with him.

*Rod.* With him ! why, 'tis not possible.

*Iago.* Lay thy finger—thus, † and let thy soul  
be instructed. Mark me with what violence she  
first loved the Moor, but for bragging, and telling  
her fantastical lies : And will she love him † still for  
prating ‡ ? let not thy discreet heart think it. Her  
eye must be fed ; and what delight shall she have

have confounded them. See Act III. Sc. II. 11 But the master is  
a distinct person, and has the principal command, and care of the,

\* First folio, *thither*.

navigation of the ship, under the captain, where there is a  
captain ; and in chief, where there is none. The pilot is employed  
only in navigating the ship into or out of port. Malone.

" The *master* (says Smith in his *Sea-Grammar*, 1627) and his  
mates, are to direct the course, command all the sailors, for  
steering, trimming, and sailing the ship," &c. •

]—base men, being in love, have then a nobility in their na-  
tures—] So, in *Hamlet*. •

" Nature is fine in love." Malone.

Dryden has imparted Iago's present sentiment to Dorax.

" Why love does all that's noble here below." Steevens.

2—the court of guard:] i. e. the place where the guard musters.  
So, in *The Family of Love*, 1608 :

" Thus have I pass'd the round and court of guard."

Again, in *The Beggar's Bush*, by Beaumont and Fletcher :

" Visit your courts of guard, view your munition." Steevens.

3 Lay thy finger—thus.] On thy mouth, to stop it while  
• thou art listening to a wiser man. Johnson.

4 And will she love him still for prating? ] The folio  
reads—To love him still for prating ! Steevens.



to look on the Davil ? when the blood is made dull with the act of sport, there should be,—again to inflame it,<sup>5</sup> and to give satiety a fresh appetite,—loveliness in favour ; sympathy in years, manners, and beauties ; all which the Moor is defective in : Now, for want of these required conveniences, her delicate tenderness will find itself abused, begin to heave the gorge, disrelish and abhor the Moor. very nature will instruct her in it, and compel her to some second choice. Now, Sir, this granted (as it is a most pregnant and unforced position,) who stands so eminently \* in the degree of this fortune, as Cassio does ? a knave very voluble ; no further conscionable, than in putting on the mere form of civil and humane seeming,<sup>6</sup> for the better compassing of his salt and most hidden loose affection ? [ why, none ; why none † : ] A slippery and subtle knave ; a finder out of occasions ; that has an eye can stamp and counterfeit advantages, though true advantage never present itself : A devilish knave besides, the knave is handsome, young ; and hath all those requisites in him, that folly and green minds<sup>7</sup> look after : A pestilent complete knave, and the woman hath found him already

*Rod.* I cannot believe that in her ; she is full of most blessed condition,<sup>8</sup>

*Iago,* Blessed fig's end ! the wine she drinks is made of grapes : if she had been blessed, she would never have loved the Moor. [Bless'd pudding†]

\* First folio, *eminent*. † Quarto omits these four words.

† Quarto omits *bless'd pudding*.

5. Again to inflame it, ] Thus the quarto 1622. The folio reads—*a game*. Steevens.

6—And *humane* seeming, ] Thus the folio. The quarto 1622 reads—and—*hand* seeming. Malone.

7—Green-minds— ] Minds unripe, minds not yet fully formed. Johnson.

8. CONDITION. ] Qualities, disposition of mind. Johnson.

Didst thou not see her paddle with the palm of his hand ? [ didst not mark that \* ? ]

• *Rod.* Yes, that I did ; but that was but courtesy.

*Iago* Lechery, by this hand ; an index, and obscure prologue to the history of lust and foul thoughts. They met so near with their lips, that their breaths embraced together. Villainous thoughts, Roderigo ! when these 'mutualities so marshal the way, hard at hand comes the master and main exercise, the incorporate conclusion : Pish ! But, sir, be you ruled by me : I have brought you from Venice. Watch you to-night ; for the command, I'll lay't upon you : Cassio knows you not ;—I'll not be far from you : Do you find some occasion to anger Cassio, either by speaking too loud, or tainting<sup>1</sup> his discipline ; or from what other course<sup>2</sup> you please, which the time shall more favourably minister.

*Rod.* Well.

*Iago.* Sir, he is rash, and very sudden in Choler<sup>3</sup>;

\* Quarto omits these four words.

9—an INDEX, and obscure prologue, &c.] That *indexes* were formerly *prefixed* to books, appears from a passage in Troilus and Cressida, vol viii p.276; and another in Hamlet, vol.vii p. 391  
Malone.

• I—tainting—] Throwing a slur upon his discipline. Johnson. So, in Troilus and Cressida :

“ In *taint* of our best man.”

Again, in Champman's translation of the 22d Odyssey :

“ Ctesippus, over good Eumæus' shield

“ His shoulder's top did *taint*.”

To *taint*, in this instance, means 'to inflict slight wound'

Again in the 3d Iliad, 4to. 1598, by the same translator :

“ Eight shafts I shot—

“ Yet this wilde dogge, with all my aime, I have no power to *taint*,” Steevens.

2—other course—] The first quarto reads—*cause*. Steevens.

3—SUDDEN in choler;] *Sudden* is *precipitately violent*. Johnson. So, Malcolm, describing Macbeth :

and, haply, with his truncheon may strike at you :  
Provoke him, that he may : for, even out of that,  
will I cause these of Cyprus to mutiny ; whose qualification shall come into no true taste again<sup>4</sup>, but  
by the displanting of Cassio. So shall you have a  
shorter journey to your desires, by the means I  
shall then have to prefer them<sup>5</sup> ; and the impediment most profitably removed, without the which  
there were no expectation of our prosperity.

*Rod.* I will do this, if I can bring it to any opportunity<sup>6</sup>.

*Iago.* I warrant thee. Meet me by and by at the citadel : I must fetch his necessaries ashore. Farewell.

*Rod.* Adieu [Exit.

*Iago.* That Cassio loves her, I do well believe it ;  
That she loves him, 'tis apt, and of great credit ;  
The Moor—howbeit that I endure him not,—  
Is of a constant, loving, noble nature ;  
And, I dare think, he'll prove to Desdemona  
A most dear husband. Now I do love her too ;

“ I grant him bloody—,”

“ *Sudden, malicious.*” Steevens.

4—whose QUALIFICATION shall come, &c.] Whose resentment shall not be so *qualified* or *tempered*, as to be *well* tasted, as not to retain *some bitterness*. The phrase is harsh, at least to our ears. Johnson.

Johnson's explanation is confirmed by what Cassio says in the next scene : “ I have drunk but one cup to night, and that was craftily *qualified*,” i. e. allayed by water. M. Mason.

“—no true taste—” So the folio. The quarto 1622 reads—no true *trust*. Malone.

5—to PREFER them;] i. e. to *advance* them. So, in A Midsummer-Night's Dream, vol. v. p. 308. “The short and the long is, our play is *preferred*.” Malone.

6—if I can bring to any opportunity] Thus the quarto 1622. The folio reads—if *you* can bring it, &c. Malone.

The sense requires *I*, for Iago had brought the affair to opportunity by fixing on Roderigo for one of the watch. Roderigo's part remained to be done, viz. provoking Cassio, which he promises to do if opportunity offered to give him cause. Jennegs.

Not out of absolute lust, (though, peradventure,  
 I stand accountant for as great a sin,)  
 But partly led to diet my revenge,  
 For that I do suspect the lusty \* Moor  
 Hath leap'd into my seat : the thought whereof  
 Doth, like a poisonous mineral<sup>7</sup>, gnaw my inwards;  
 And nothing can or shall content my soul,  
 Till I am even with him, wife for wife,  
 Or, falling so, yet that I put the Moor  
 At least into a jealousy so strong  
 That judgment cannot cure. Which thing to do,—  
 If this poor trash of Venice, whom I trash  
 For his quick hunting, stand the putting on<sup>9</sup>,

\* Quarto, *lustful*.

7—like a poisonous mineral,] This is philosophical. Mineral poisons kill by corrosion. Johnson.

8 Till I am even with him,] Thus the quarto 1622; the first folio reads :

“Till I am *even'd* with him.”

i. e. Till I am on a level with him by retaliation.

So, in Heywood's *Iron Age*, 1632, Second Part :

“The stately walls he rear'd, levell'd, and *even'd*.”

Again, in Tancred and Gismund, 1592 :

“For now the walls are *even'd* with the plain.”

Again, in Stanyhurst's translation of the first book of Virgil's *Æneid*, 1582 :—“*numerus cum navibus æquat-ur*.”

“—with the ships the number is *even'd*.” Steevens.

\*9—Which thing to do,—

If this poor trash of Venice, whom I TRASH

For his quick hunting, stand the putting on,] The quarto 1622 has—*crush*, the folio reads—*trace*, an apparent corruption of—*trash*; for as to the idea of *crushing a dog*, to prevent him from *quick hunting*, it is too ridiculous to be defended.

To *trash*, is still a hunter's phrase, and signifies (see *Tempest*, Act I. Sc. II.) to fasten a weight on the neck of a dog, when his speed is superior to that of his companions. Thus, says Caratach, in *The Bondswoman of Beaumont and Fletcher* (the quotation was the late Mr. T. Warton's, though misunderstood by him as to its appropriate meaning) :

I'll have our Micheal Cassio on the hip<sup>1</sup> ;  
Abuse him to the Moor in the rank garb<sup>2</sup>,—

"—— I fled too,

" But not so fast ; your jewel had been lost then.

" Young Hengo there : he *trash'd* me, Nennius—."

i. e. he was the clog that restrained my activity.

This sense of the word—*trash* has been so repeatedly confirmed to me by those whom I cannot suspect of wanting information relative to their most favourite pursuits, that I do not hesitate to throw off the load of unsatisfactory notes with which the passage before us has hitherto been oppressed.

The same idea occurs also in the Epistle Dedicatory to Dryden's *Rival Ladies* : ' Imagination in a poet is a faculty so wild and lawless, that, like a high-ranging spaniel, it must have clogs tied to it, lest it outrun the judgment.'

*Trash*, in the first instance, (though Dr. Warburton would change it into—*brach*.) may be used to signify a worthless hound, as the same term is afterwards employed to describe a worthless female :

" Gentlemen all, I do suspect this *trash*."

It is scarce necessary to support the present jingle of the word—*trash*, by examples, it is so much in our author's manner, although his worst.

*Stand the putting on*, may mean—*does not start too soon after Desdemona*, and so destroy my scheme by injudicious precipitation. But I rather think, these words have reference to the surprize of provoking Cassio, and will then imply,—“ if he has Courage enough for the attempt to which I have just incited, or put him on.”—For an example of the latter phrase, see p. 305, n. 8. Steevens.

That Mr. Steevens has given the true explanation of—to *trash*, is fixed by the succeeding authority from Harrington, where it unquestionably means to *impede the progress* : “—prolongation of magistracy, *trashing* the wheel of rotation, destroys the life or natural motion of a commonwealth.” *Works*, p. 303, fol. 1747. Holt White.

1 I'll have our Micheal Casio on the hip ;] A phrase from the art of wrestling. Johnson.

2—in the rank garb,] Thus the quarto, and, I think, rightly. *Rank garb*, I believe, means *grossly*, i. e. *without minding the matter*. So, in Marston's *Dutch Courtezan*, 1604 :

“ Whither, in the rank name of madness, wither ?”

The term—*garb* (employed perhaps in the sense here required) occurs in the eighteenth book of Homer's *Odyssey*, as translated by Chapman :

For I fear Cassio with my night-cap too ;  
 Make the Moor thank me, love me, and reward me,  
 For making him egregiously an ass,  
 And practising upon his peace and quiet  
 Even to madness. 'Tis here, but yet confus'd ;  
 Knavery's plain face is never seen<sup>3</sup>, till us'd. [*Exit.*]

## SCENE II.

## A Street.

*Enter a Herald, with a Proclamation ; People following.*

*Her.* It is Othello's pleasure, our noble and valiant general, that, upon certain tidings now arrived, importing the mere perdition<sup>4</sup> of the Turkish fleet, every man put himself into triumph<sup>5</sup>; some to dance, some to make bonfires, each man to what sport and revels his addiction<sup>6</sup> leads him ; for, be-

" But here you must take confidence to prate

" Before all these ; for fear can get no state

" In your wine-hardy stomach. Or tis like

" To prove your native *garb*, your tongue will strike

" On this side of your mouth still." Steevens.

The folio reads—in the *right* garb. *Rank*, perhaps, means not only *gross*, but *lascivious*. So, in *The Merchant of Venice* :

" ———the ewes, being *rank*,

" In end of autumn," &c. Malone.

3 Knavery's plain face is never seen,] An honest man acts upon a plan, and forecasts his designs ; but a knave depends upon temporary and local opportunities, and never knows his own purpose, but at the time of execution. Johnson.

4—mere perdition—] *Mere*, in this place, signifies *entire*. So, in *Hamlet* :

" ——— possess it *merely*." Steevens.

5—put himself into triumph ;] This whimsical phraseology occurs again in *Pericles, Prince of Tyre* :

" So *puts himself* into the shipman's toil." Steevens.

6—his addiction—] The first quarto reads—his *mind*.

• Steevens.

sides these beneficial news, it is the celebration of his nuptials : So much was his pleasure should be proclaimed, All offices are open<sup>7</sup>; and there is full liberty of feasting<sup>8</sup>, from this present hour of five, till the bell hath told eleven. Heaven bless the isle of Cyprus, and our noble general, Othello!

[*Exeunt.*]

SCENE III.

A Hall in the Castle.

*Enter Othello, Desdemona, Cassio and Attendants.*

*Oth.* Good Michael, look you to the guard to-night :

Let's teach ourselves that honourable stop,  
Not to out-sport discretion.

*Cas.* Iago hath direction what to do ;  
But, notwithstanding, with my personal eye  
Will I look to't.

*Oth.* Iago is most honest.  
Michael, good night: To-morrow, with our earliest,  
Let me have speech with you.—Come, my dear love,  
The purchase made, the fruits are to ensue ;

[*To Desdemona.*]

7 All *offices* are open ;] i. e. all rooms, or places, in the castle, at which refreshments are prepared, or served out. So, in *Macbeth* :

“ Sent forth great largess to your *offices*.”

See Act II. Sc. I. Steevens.

The passage quoted from *Macbeth* by Mr. Steevens is contested ; a better therefore may be produced from *Timon of Athens*, Act II. Sc. II. :

“ When all our *offices* have been oppress'd

“ With riotous feeders ” Malone.

8—of feasting,] These words are not in the original quarto 1622. Malone.

That profit's yet to come, twixt me and you.—

Good night. (*Exeunt Oth. Des. and Attend.*)

*Enter Iago.*

*Cas.* Welcome, Iago : We must to 'the watch.

*Iago.* Not this hour, lieutenant ; 'Tis not yet ten o'clock : Our general cast us<sup>9</sup> thus early, for the love of his Desdemona; whom let us not therefore blame ; he hath not yet made wanton the night with her : and she is sport for Jove.

*Cas.* She's a most exquisite lady.

*Iago.* And I'll warrant her, full of game.

*Cas.* Indeed, she is most fresh and delicate creature.

*Iago.* What an eye she has ! methinks it sounds a parley of provocation<sup>1</sup>.

*Cas.* An inviting eye ; and yet methinks right modest,

*Iago.* And when she speaks, is it not an alarm<sup>2</sup> to love<sup>3</sup> ?

9 Our general cast us—) That is, *appointed us to our stations*. To *cast the play*, is, in the style of the theatres, to assign to every actor his proper part. Johnson.

We have just now been assured by the Herald, that there was "full liberty of feasting, &c. till eleven."

Perhaps therefore (as Mr. Jennens has remarked,) *cast us* only means dismissed us, or *got rid of our company*. So, in one of the following scenes: "You are but now *cast* in his mood;" i. e. *turned out of your office in his anger*; and in the first scene it means to *dismiss*.

So in *The Witch*, a MS. tragi-comedy, by Middleton :

"She *cast off*

"My company betimes to-night, by tricks," &c.

Steevens.

1—a parley of provocation.) So the quarto 1622. Folio—a provocation. Malone.

2—an alarm—] The voice may sound an alarm more properly than the eye can sound a parley. Johnson

The eye is often said to *speak*. Thus we frequently hear of the language of the eye. Surely that which can talk may, without any violent stretch of the figure, be allowed to sound a parley.

• RITSON.



*Cas.* she is, indeed, perfection <sup>4</sup>.

*Iago.* Well, happiness to there sheets! Come, lieutenant, I have a stoop of wine; and here without are a brace of Cyprus gallants, that would fain have a measure to the health of the black Othello.

*Cas.* Not to-night, good Iago; I have very poor and unhappy brains for drinking: I could well wish courtesy would invent some other custom of entertainment.

*Iago.* O, they are our friends; but one cup. I'll drink for you.

*Cas.* I have drunk but one cup to-night, and that was craftily qualified <sup>5</sup> too, and, behold what innovation it makes here: I am unfortunate in the infirmity and dare not task my weakness with any more.

*Iago.* what, man! 'tis a night of revels; the gallants desire it.

*Cas.* Where are they?

*Iago.* Here at the door; I pray you, call them in.

*Cas.* I'll do't; but it dislikes me. [*Exit Cassio.*]

*Iago.* If I can fasten but one cup upon him,  
With that which he hath drunk to night already,  
He'll be as full of quarrel and offence  
As my young mistress' dog. Now, my sick fool,  
Roderigo,  
Whom love has turn'd almost the wrong side out-  
ward,  
To Desdemona hath to-night carous'd

So, in *Troilus and Cressida* :

"There's *language in her eye*, her cheek, her lip;

"Nay, her *foot speaks*." Steevens.

3—is it not an alarm to love? ) The quartos read—*tis an alarm to love*. Steevens.

4 She is, indeed, perfection. ) In this and the seven short speeches preceding, the decent character of Cassio is most powerfully contrasted with that of the licentious Iago. Steevens

5—craftily qualified—) Slily mixed with water. Johnson

Potations pottle deep ; and he's to watch :  
 Three lads of Cyprus<sup>6</sup>,—noble swelling spirits,  
 That hold their honours in a wary distance,  
 The very elements <sup>7</sup> of this warlike isle,—  
 Have I to-night fluster'd with flowing cups,  
 And they watch too. Now, 'mongst this flock of  
 drunkards,

Am I to put our Cassio in some action  
 That may offend the isle :—But here they come :  
 If consequence do but approve my dream <sup>8</sup>,  
 My boat sails freely, both with wind and stream.

*Re enter Cassio, with him Montano, and Gentlemen.*

*Cas.* 'Fore heaven, they have given me a rouse  
 already <sup>9</sup>.

*Mon.* Good faith, a little one ; not past a pint,  
 as I am a soldier <sup>1</sup>.

*Iago.* Some wine, ho !

6—Three Lads of Cyprus,) The folio reads—Three *else* of Cyprus. Steevens

7—The very elements—) As quarrelsome as the *discordio semina rerum*, as quick in opposition as fire and water. Johnson

8 If consequence do but approve my DREAM ) Every scheme subsisting only in the imagination may be termed a *dream*.  
 Johnson.

<sup>9</sup> give me a Rouse, &c.) A *rouse* appears to be a quantity of liquor rather too large.

So, in *Hamlet* ; and in *The Christian turn'd Turk*, 1612 :

“——our friends may tell

‘ We drank a *rouse* to them,’

See *Hamlet*, vol. vii. p. 226. Steevens.

1 As I am a soldier.) If Montano was Othello's predecessor in the government of Cyprus, (as we are told in the *Personæ Dramatis*.) he is not very characteristically employed in the present scene, where he is tippling with people already *flustered* and encouraging a subaltern officer who commands a midnight guard, to drink to excess. Steevens.

*And let me the canakin<sup>2</sup> clink, clink :* [Sings.

*And let me the canakin clink :*

*A soldier's a man ;*

*A life's but a span<sup>3</sup> ;*

*Why then let a soldie<sup>r</sup> drink.*

Some wine, boys ! [Wine brought in.

*Cas.* 'Fore heaven, an excellent song.

*Iago.* I learned it in England, where (indeed) they are most potent in potting<sup>4</sup>; your Dane, your German<sup>5</sup>, and your swag-bellied Hollander,—Drink, ho !—are nothing to your English.

*Cas.* Is your Englishman so expert in his drinking<sup>6</sup>?

*Iago.* Why, he drinks you, with facility, your Dane dead drunk ; he sweats not to overthrow your Almain ; he gives your Hollander a vomit, ere the next pottle can be filled.

*Cas.* To the health of our general.

2—the canakin ;] So, in Barclay's *Ship of Fools*, fol. 229 : “—some quafes ye canakin halfe full,” &c. Steevens.

3 *A life's but a span* ;] Thus the quarto. The folio reads—  
“ Oh man's life's but a span.” Steevens.

4—in England, where (indeed) they are most potent in potting :] *Les meilleurs buveurs en Angleterre*, is an ancient French proverb. Steevens.

5—most potent in potting : your DANE, your GERMAN, &c.] “ Enquire at ordinaries : there must be sallets for the Italian, tooth-picks for the Spaniard, pots for the German!” *Prologue to Lyly's Midas*, 1592. Malone.

“—your Dane.” See *Hamlet*, vol. vii. p. 226. Steevens.

6—so expert in his drinking ?] Thus the quarto 1622. Folio—so *exquisite*. This accomplishment in the English is likewise mentioned by Beaumont and Fletcher in *The Captain* :

“ *Lod.* Are the Englishmen

“ Such stubborn drinkers ?

“ *Piso.*——not a leak at sea

“ Can suck more liquor ; you shall have their children

“ Christen'd in mull'd sack, and at five years old \

“ Able to nock a Dane down.” Steevens.

Mon. I am for it, lieutenant; and I'll do you justice<sup>7</sup>.

Iago. O, sweet England!

*King Stephen's was a worthy peer<sup>9</sup>,  
His breeches cost him but a crown ;  
He held them sixpence all too dear,  
With that he call'd the tailor—lown<sup>1</sup>.*

*He was a weight of high renown',  
And thou art but of low degree :  
'Tis pride that pulls the country down,  
Then take thine auld cloak about thee.*

Some wine, ho !

Cas. Why, this is a more exquisite song than other.

Iago. Will you hear it again ?

Cas. No ; for I hold him to be unworthy of his place, that does those things.—Well,—Heaven's above all ; and there be souls that must be saved, and there be souls must not be saved.

7—I'll do you justice.] i. e. drink as much as you do. See Henry IV, Part II. Act V. Sc. II. Steevens.

9 King Stephen, &c.] These stanzas are taken from an old song, which the reader will find recovered and preserved in a curious work lately printed, entitled, Relicks of Ancient Poetry, consisting of old heroick ballads, songs, &c. 3 vols. 12mo.

Johnson.  
So, in Greene's Quip for an Upstart Courtier: "Kink Stephen wore a pair of cloth breeches of a noble a pair, and thought them passing costly." Steevens.

6—a worthy peer.] i. e. a worthy fellow. In this sense *peer*, *fere*, *pheere*, are often used by the writers of our earliest romances. Steevens.

A *worthy peer* is a *worthy lord*, a title frequently bestowed upon *kings* in our old romances. So, in Amadis de Gaule, 1619: "Sir, although you be a *king* and a great *lord*." Spenser constantly uses the word *peer* in this sense. *Pheere* is in every respect a very different word. Ritson.

1—lown.] Sorry fellow, paltry wretch. Johnson.

*Iago.* It's true, good lieutenant.

*Cas.* For mine own part,—no offence to the general, nor any man of quality,—I hope to be saved.

*Iago.* And so do I too, lieutenant.

*Cas.* Ay, but, by your leave, not before me ; the lieutenant is to be saved before the ancient. Let's have no more of this ; let's to our affairs.—Forgive us our sins !—Gentlemen, let's look to our business. Do not think, gentlemen, I am drunk ; this is my ancient ;—this is my right hand, and this my left hand :—I am not drunk now ; I can stand well enough, and speak well enough.

*All.* Excellent well.

*Cas.* Why, very well, then : you must not think then that I am drunk. [Exit.

*Mon.* To the platform, masters ; come, let's set the watch.

*Iago.* You see this fellow, that is gone before ;—He is a soldier, fit to stand by Cæsar  
And give direction : and do but see his vice ;  
'Tis to his virtue a just equinox,  
The one as long as the other : 'tis pity of him.  
I fear, the trust Othello puts him in,  
On some odd time of his infirmity,  
Will shake this island.

*Mon.* But is he often thus ?

*Iago.* 'Tis evermore the horologue to his sleep :  
He'll watch the horologe a double set,  
If drink rock not his cradle.

2 He'll watch the HOROLOGE a double set, &c.] If he have no drink, he'll keep awake, while the clock strikes two rounds, or four-and-twenty hours.

Chaucer uses the word *horologe* in more places than one :

“ Well sickerer was his crowing in his loge

“ Than is a clok or any abbey orloge.” Johnson

So, Heywood, in his Epigrams on Proverbs, 1562 :

“ The divell is in *thorologe*, the houres to trye,

“ Seache houres by the sunne the devyl's dyal wyll lye

*Mon.* It were well,  
 The general were put in mind of it.  
 Perhaps, he sees it not ; or his good nature  
 Prizes\* the virtue that appears in Cassio,  
 And looks not on his evils ; Is not this true ?

*Enter Roderigo.*

*Iago.* How now, Roderigo ? *[Aside.*  
 I pray you, after the lieutenant ; go.

*[Exit Roderigo.*

*Mon.* And 'tis great pity, that the noble Moor  
 Should hazard such a place, as his own second,  
 With one of an ingraft infirmity<sup>3</sup> :  
 It were an honest action, to say  
 So to the Moor.

*Iago.* Not I, for this fair island :  
 I do love Cassio well ; and would do much  
 To cure him of this evil. But hark ! what noise ?  
*[Cry within,—Help! help!*

\* Quarto, *praises.*

" The devyl is in *thorologe*, nowe cheere in bowles.

" Let the devyl keepe our clockes, while God keepe our  
 soules."

Again, in *The Devil's Charter*, 1607 :

"——my gracious lord,

" By Sisto's *horologe* 'tis struck eleven." Steevens.

3—ingraft infirmity :] An infirmity *rooted, settled* in his  
 constitution. Johnson.

Dr. Johnson's explanation seems to fall short of the poet's  
 meaning. The qualities of a tree are so changed by being en-  
 grafted that its future fruits are not such as would have natural-  
 ly sprung from the stock, but derive their qualities from the  
 graft inserted into it. Conformably to this idea, is the assertion  
 of Hamlet concerning the same vice in his countrymen :

" They clepe us drunkards," &c.

See vol. vii. p. 277. Henley.

Dr. Johnson's explanation is certainly just, though it has been  
 controverted. So, in *King Lear* : "—then must we look to re-  
 ceive from his age not alone the *imperfection* of long *ingrafted*  
 condition, but there-withal," &c. Malone.

*Re-enter Cassio, driving in Roderigo.*

*Cas.* You rogue! you rascal!

*Mon.* What's the matter, lieutenant?

*Cas.* A knave!—teach me my Duty!

I'll beat the knave into a twiggen bottle <sup>4</sup>.

*Rod.* Beat me!

*Cas.* Dost thou prate, rogue?

[*Striking Roderigo.*

*Mon.* Nay, good lieutenant;

[*Staying him.*

I pray you, sir, hold your hand.

*Cas.* Let me go, sir,

Or I'll knock you o'er the mazzard.

*Mon.* Come, come, you're drunk.

*Cas.* Drunk! [*They fight.*

*Iago.* Away, I say! go out, and cry—a mutiny.

[*Aside to Rod. who goes out.*

Nay, good lieutenant,—alas, gentlemen,—

Help, ho!—Lieutenant,—sir,—Montano,—sir;—

Help, masters!—Here's a goodly watch, indeed!

[*Bell rings.*

Who's that that rings the bell?—Diablo <sup>5</sup>, ho!

The town will rise: God's will, lieutenant! hold;

You will be sham'd for ever,

*Enter Othello, and Attendants.*

*Oth.* What is the matter here?

*Mon.* 'Zounds, I bleed still, I am hurt to the death <sup>6</sup>.

4—into a twiggen bottle.] A *twiggen bottle* is a *wickered bottle*; and so the quarto reads. Steevens.

5—Diablo,] I meet with this exclamation in Marlowe's *King Edward II.* 1598: "*Diablo?* what passions call you these?"

It is, as Mr M. Mason observes, a mere contraction of *Diavolo*, the Italian word for the Devil. Steevens.

6 'Zounds, I bleed still, I am hurt to the death.] Thus the quarto 1622. The editor of the folio, thinking it necessary to omit

*Oth.* Hold, for your lives.

*Iago.* Hold, hold, lieutenant<sup>7</sup>,—sir, Montano,—  
gentlemen,—

Have you forgot all sense of place and duty<sup>8</sup>?

Hold, hold! the general speaks to you; hold, for  
shame!

*Oth.* Why, how now, ho! from whence ariseth  
this?

Are we turn'd Turks; and to ourselves do that,  
Which heaven hath forbid the Ottomites?

For christian shame, put by this barbarous brawl:  
He that stirs next to carve forth his own rage<sup>9</sup>,

the first word in the line, absurdly supplied its place by adding at the end of the line, *He dies*.

I had formerly inadvertently said, that the marginal direction, *He faints*, was found in the quarto 1622: but this was a mistake. It was inserted in a quarto of no value or authority, printed in 1630. Malone.

“—I am hurt to the death;—*he dies*.” Montano thinks he is mortally wounded, yet by these words he seems determined to continue the duel, and to kill his antagonist Cassio. So, when Roderigo runs at Cassio in the fifth Act, he says,—“Villain, thou diest.” Tollet.

*He dies*, i. e. *he shall die*. He may be supposed to say this as he is offering to renew the fight.

Thus likewise Othello himself, in his very next speech:

“—*he dies* upon his motion.”

I do not therefore regard these words, when uttered by Montano, as an absurd addition in the first folio. Steevens.

• 7 Hold, hold, LIEUTENANT,] Thus the original quarto. The folio reads—*Hold ho*, lieutenant. Malone.

8—all sense of place and duty?] So Sir Thomas Hanmer. The rest:

“—all place of sense and duty?” Johnson.

9—to carve for his own rage,] Thus the folio 1623. The quarto 1622 has *forth*; which, I apprehend to be little better than nonsense.

To “carve *forth*,” &c. can only signify—to “cut or portion out his resentment;” whereas, the phrase I have placed in the text, affords the obvious and appropriate meaning—to supply food or gratification for his own anger.

The same phrase occurs in Hamlet:



Holds his soul light ; he dies upon his motion.—  
 Silence that dreadful bell 1, it frights the isle  
 From her propriety 2.—What is the matter, mas-  
 ters ?—

Honest Iago, that look'st dead with grieving,  
 Speak, who began this ? on thy love, I charge thee.

*Iago.* I do not know ;—friends all but now, even  
 now,

In quarter 3, and in terms like bride and groom

“ He may not, as unvalued persons do,

“ Carve for himself ” Steevens

1. Silence that dreadful bell,] It was a common practice formerly, when any great affray happened in a town, to ring the alarum bell. When David Rizzio was murdered at Edinburgh, the Provost ordered the *common bell* to be rung, and five hundred persons were immediately assembled. See Saunderson's History of Queen Marry, p. 41

So, in Peacham's Valley of Varietie, where he is speaking of the use of bells, “ they call for helpe when houses in cities and townes are on fire ; or when there is any mutinie or uproare.”

Malone.

At Paris the *Tocsin* is still rung as fires or disturbances break out. Steevens.

2—it frights the isle

From her PROPRIETY.] From her regular and *proper state*.  
 Johnson.

3 In quarter,] In their quarters ; at their lodging. Johnson.

“ In quarter.” i. e. on our station. So, in Timon of Athens :

“——to atone your fears

“ With my more noble meaning, not a man .

“ Shall pass his *quarter*.”

Their *station* or *quarter* in the present instance, was the guard-room in Othello's castle. In Cymbeline we have—“ their *quarter'd* fires ” i. e. their fires *regularly disposed*.

In *quarter* Dr. Johnson supposed to mean, *at their lodgings* ; but that cannot be the meaning, for Montano and the Gentlemen who accompanied him, had continued, from the time of their entrance, in the apartment of Othello's castle, in which the carousal had been ; and Cassio had only gone forth for a short time to the platform, to set the watch. On his return from the platform into the apartment, in which he left Montano and Iago, he meets Roderigo ; and the scuffle, first between Cassio and Roderigo, and then between Montano and Cassio, ensues. Malone.

Rather at *peace quiet*. They had been on that very spot ( the

Devesting them for bed : and then, but now,  
 (As if some planet had unwitted men,)  
 Swords out, and tilting one at other's breast,  
 In opposition bloody. I cannot speak  
 Any beginning to this peevish odds ;  
 And 'would in action glorious I had lost  
 These legs, that brought me to a part of it !

*Oth* How comes it, Michael, you are thus for-  
 got ?

*Cas.* I pray you, pardon me, I cannot speak.

*Oth.* Worthy Montano, you were wont be civil ;  
 The gravity and stillness of your youth  
 The world hath noted, and your name is great  
 In mouths of wisest censure ; What's the matter,

court or platform, it is presumed before the castle, ) ever since  
 Othello left them, which can scarcely be called being *in their*  
*quarters*, or *at their lodging*. Ritson.

So, in *The Dumb Knight*, Act III. Sc. I.:

" Did not you hold fair *quarter* and commerce with all the  
 spies of Cyprus ?" · REND.

It required one example, if no more, to evince that *in quarter*  
 ever signified *quiet, at peace*. But a little attention would have  
 shown, that the *them*, whom he speaks of Othello's having left,  
 was *only* Cassio ; who, being joined by Iago, where Othello (but  
 not on the *platform*) had just left him, is dissuaded from setting the  
 watch immediately ; entreated to partake of a stoop of wine, in  
 company with a brace of Cyprus gallants, then waiting without ;  
 and prevailed upon, though reluctantly, to invite them in. In  
 this apartment the carousal happens, and wine is repeatedly called  
 for, till at last Cassio, finding its too powerful effects, goes out  
 to set the watch. At the proposal of Montano, himself and Iago  
 follow Cassio towards the platform, and the latter sets on Roderigo  
 to insult him. The scuffle ensues ; an alarm is given, and Othello  
 comes forth to inquire the cause. When, therefore, Iago answers :

" I do not know :—friends all but now, even now

" *In quarter*——."

it is evident the *quarter* referred to, was *that apartment of the castle*  
*assigned to the officers on guard*, where Othello, after giving Cas-  
 sio his orders, had, a little before, left him ; and where Iago,  
 with his companions, immediately found him. Henley,

4—you are thus forgot ?] i. e. you have thus forgot yourself. •

Steevens.

That you unlace<sup>5</sup> your reputation, thus,  
And spend your rich opinion<sup>6</sup>, for the name  
Of a night-brawler? give me answer to it.

*Mon.* Worthy Othello, I am hurt to danger,  
Your officer, Iago, can inform you—  
While I spare speech, which something now  
offends me ;—

Of all that I do know : nor know I aught  
By me that's said or done amiss this night ;  
Unless self-charity<sup>7</sup> be sometime a vice ;  
And to defend ourselves it be a sin,  
When violence assails us.

*Oth.* Now, by heaven,  
My blood begins my safer guides to rule ;  
And passion, having my best judgment collied<sup>8</sup>,

5 That you unlace—] Slacken, or loosen. Put in danger of dropping ; or perhaps strip off its ornaments. Johnson.

A similar phrase occurs in *Twelfth-Night* :

“ I pr'ythee now, *ungird* thy strangeness,” Steevens.

6—spend your rich opinion,] Throw away and squander a reputation so valuable as yours. Johnson.

7—self-charity—] Care of one's self. Johnson.

8 And passion, having my best judgment collied,] Thus the folio reads, and I believe rightly. Othello means, that passion has discoloured his judgement. The word is used in *A Midsummer-Night's Dream* :

“——like lightning in the *collied* night.”

To *colly* anciently signified to besmudged, to blacken as with coal. So, in a comedy called *The Family of Love*, 1608. “—carry thy link a't'other side the way, thou *collow'st* me and my ruffe.” The word (as I am assured) is still used in the midland counties.

Mr. Tollet informs me that Wallis's *History of Northumberland*, p. 46, says. “—in our northern counties it [i. e. a fine black clay or ochre] is commonly known by the name of *collow* or *killow*, by which name it is known by Dr. Woodward,” &c. The Doctor says it had its name from *kollow*, by which name, in the North, the smut or grime on the top of chimneys is so called. *Colly*, however, is from coal, as *collier*. Sir Thomas Hanmer reads—*choler'd*. Steevens.

Cole, in his Dictionary, 1579, renders “*collow'd* by *denigratus* :—to *colly*,” *denigro*.

Assays to lead the way ; If I once stir,  
 Or do but lift this arm, the best of you  
 Shall sink in my rebuke. Give me to know  
 How this foul rout began, who set it on ;  
 And he that is approv'd in this offence,  
 Though he had twinn'd with me, both at a birth,  
 Shall lose me.—What! in a town of war,  
 Yet wild, the people's hearts brimful of fear,  
 To manage private and domestick quarrel,  
 In night, and on the court of guard and safety!

The quarto 1622 reads—having my best judgement *cool'd*. A modern editor supposed that *quell'd* was the word intended.

Malone.

9—he that is approv'd in this offence,] He that is convicted by proof of having been engaged in this offence. Johnson.

1 In night, and on the court and guard of safety | ] Thus the old copies. Mr Malone reads:

In night, and on *the court of guard and safety!*"

Steevens.

These words have undoubtedly been transposed by negligence at the press. For the emendation of which I am confident every reader will approve, I am answerable. The *court of guard* was the common phrase of the time for the *guard room*. It has already been used by Iago in former scene; and what still more strongly confirms the emendation, Iago is there speaking of *Cassio*, and describing him as about to be placed in the very station where he now appears: "The lieutenant to-night watches on *the court of guard*."

Again, in Antony and Cleopatra

• "If we be not reliev'd within this hour,

"We must return to the *court of guard*."

So in Davenant's Playhouse to be Let. The scene changes to a *parred* or *court of guard*.

The same phrase occurs in sir Jhon Oldcastle, 1600, and in many other old plays. A similar mistake has happened in the present scene, where in the original copy we find :

"have you forgot *all place of sense* and duty?"  
 instead of—*all sense of place* and duty?"

I may venture to assert with confidence that no editor of Shakspeare has more sedulously adhered to the ancient copies than I have done, or more steadily opposed any change grounded merely on obsolete or unusual phraseology. But the error in the present case is so apparent, and the phrase, *the court of guard*, so esta-

'Tis monstrous<sup>2</sup>.—Iago, who began it?

*Mon.* If partially affin'd<sup>3</sup>, or leagu'd in office<sup>4</sup>,  
Thou dost deliver more or less than truth,  
Thou art no soldier.

*Iago.* Touch me not so near :

blished by the uniform usage of the poets of shakspeare's time, that not to have corrected the mistake of the compositor in the present instance, would in my apprehension have been unwarrantable. If the phraseology of the old copies had merely been unusual, I should not have ventured to make the slightest change but the frequent occurrence of the phrase, *the court of guard*, in all our old plays, and that being *the court of art*, leave us not room to entertain a doubt of its being the true reading.

Mr. Steevens says, a phraseology as unusual occurs in *A Midsummer-Night's Dream*; but he forgets that it is supported by the usage of contemporary writers. When any such is produced in support of that before us, it ought certainly to be attended to.

I may add that *the court of safety* may in a metaphorical sense be understood; but who ever talked of the *guard* [i.e. the *safety*] of *safety*? Malone.

As a collocation of words, as seemingly perverse, occurs in *A Midsummer-Night's Dream*, and is justified there, in the following instance:

"I shall desire *you* of more acquaintance;"

I forbear to disturb the text under consideration.

If *safety*, like the Roman *Salus* or *Recovery* in *King Lear*, be personified, where is the impropriety of saying—under the guard of *safety*? Thus, Plautus, in his *Captivi*: "*Neque jam servare Salus. si vult, me potest.*"

Mr. Malone also appears to forget that on a preceding occasion, he too has left an unexemplified and very questionable phrase, in the text of this tragedy, hoping, we may suppose, (as I do,) that it will be hereafter countenanced, by example. See p. 309, n. 5. Steevens.

2 'Tis monstrous.] This word was used as a trisyllable, as if it were written *monstrous*. Malone,

It is again used as a trisyllable in *Macbeth*, Act III. Sc. VI.

Steevens.

3 If partially affin'd,] *Affin'd* is 'bound by proximity of relationship;' but here it means 'related by nearness of office.' In the first scene it is used in the former of these senses:

"If I, in any just term, am *affin'd*

"To love the Moor." Steevens.

5—Leagu'd in office,] Old copies—*league*. Corrected by Mr. Pope. Malone.

I had rather have this tongue cut from my mouth<sup>5</sup>,  
Than it should do offence to Michael Cassio ;  
Yet, I persuade myself to speak the truth  
Shall nothing wrong him.—Thus it is, general.  
Montano and myself being in speech,  
There comes a fellow, crying out for help ;  
And Cassio following him<sup>6</sup> with determin'd sword,  
To execute upon him : Sir, this gentleman  
Steps in to Cassio, and entreats his pause ;  
Myself the crying fellow did pursue,  
Lest, by his clamour, (as it so fell out,)  
The town might fall in fright ; he, swift of foot,  
Outran my purpose ; and I return'd the rather  
For that I heard the clink and fall of swords,  
And Cassio high in oath ; which, till to-night,  
I ne'er might say before : When I came back,  
(For this was brief,) I found them close together,  
At blow, and thrust ; even as again they were,  
When you yourself did part them.  
More of this matter can I not report :—  
But men are men ; the best sometimes forget :—  
Though Cassio did some little wrong to him,—  
As men in rage strike those that wish them  
best,—

Yet, surely, Cassio, I believe, received,  
From him that fled, some strange indignity,  
Which patience could not pass.

*Oth.* I know, Iago,  
Thy honesty and love doth mince this matter,  
Making it light to Cassio:—Cassio, I love thee;  
But never more be officer of mine.—

5—out from my mouth,] Thus the folio. The quarto  
622 reads—this tongue *out* form my mouth. Malone

5 And Cassio following him—] The word *him* in this line seems to have crept into it from the compositor's eye glancing on that below. Malone.

*Enter Desdemona, attended.*

Look, if my gentle love be not rais'd up;—  
I'll make thee an example.

*Des.* What's the matter, dear?

*Oth.* All's well now, sweeting<sup>7</sup>; Come away to bed.

Sir, for your hurts,  
Myself will be your surgeon: Lead him off<sup>8</sup>.

*[To Montano, who is led off.]*

Iago, look with care about the town;  
And silence those whom this vile brawl distracted.—  
Come, Desdemona; 'tis the soldiers' life,  
To have their balmy slumbers wak'd with strife.

*[Exeunt all but Iago and Cassio.]*

*Iago.* What, are you hurt, lieutenant?

*Cas.* Ay, past all surgery.

*Iago.* Marry, heaven forbid!

*Cas.* Reputation, reputation, reputation! O, I  
have lost my reputation! I have lost the immortal  
part, sir, of myself, and what remains is bestial.—  
My reputation Iago, my reputation.

*Iago.* As I am an honest man, I thought you had  
received some bodily wound; there is more offence  
in that, than in reputation<sup>9</sup>. Reputation is and idle

7—sweeting ] This surfeiting vulgar term of fondness originates from the name of an apple distinguished only by its insipid sweetness. Steevens.

Shakspeare seems to have thought very differently of these terms of endearment. We have before, "*honey*, you shall be well desired in Cyprus;" and a multitude of other passages of a similar nature might be produced.

8 Lead him off. ] I am persuaded, these words were originally a marginal direction. In our old plays all the stage-directions were couched in imperative terms:—Play musick—Ring the Bell—*Lead him off.* Malone.

9—there is more offence, &c.] Thus the quartos. The folio reads—there is more *sense*, &c. Steevens.

and most false imposition ; oft got without merit, and lost without deserving : You have lost no reputation at all, unless you repute yourself such a loser. What, man ! there are ways to recover the general again : You are but now cast in his mood<sup>1</sup>, a punishment more in policy than in malice ; even so as one would beat his offenceless dog, to affright an imperious lion : sue to him again, and he's yours.

*Cas.* I will rather sue to be despised, than to deceive so good a commander, with so slight<sup>2</sup>, so drunken, and so indiscreet an officer. Drunk ? and speak parrot<sup>3</sup> ? and squabble ? swagger ? swear ? and discourse fustian with one's own shadow ?—O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee—devil !

*Iago.* What was he that you followed with your swords ? What had he done to you ?

*Cas.* I know not.

*Iago.* Is it possible ?

*Cas.* I remember a mass of things, but nothing distinctly ; a quarrel, but nothing wherefore.—O, that men should put an enemy in their mouths, to steal away their brains ! that we should, with joy,

1—cast in his mood.] Ejected in his anger. Johnson.

2—so SLIGHT.] Thus the folio. The quarto 1622 reads --so light. Malone.

3—and SPEAK PARROT ? A phrase signifying to act foolishly and childishly. So Skelton :

“ These maidens full mekely with many a divers flour,

“ Freshly they dress and make sweete my boure,

“ With *spake parrot* I pray you full courtously thei saye.”

Warburton

So, in *Lyly's Woman in the Moon*, 1597 :

“ Thou pretty *parrot*, *speak* a while.”

These lines are wanting in the first quarto. Steevens

From *Drunk, &c. te shadow*, inclusively is wanting in the quarto 1622. By “ *speak parrot*,” surely the poet meant, “ *talk idly*,” and not, as Dr. Warburton supposes, “ *act foolishly*.” Malone.



revel, pleasure, and applause transform ourselves into beasts!

*Iago.* Why, but you are now well enough : How came you thus recovered?

*Cas.* It hath pleased the devil, drunkenness, to give place to the devil, wrath : one unperfectness shows me another, to make me frankly despise myself.

*Iago.* Come, you are too severe a moraler : As the time, the place, and the condition of this country stands, I could heartily wish this had not befallen ; but, since it is as it is, mend it for your own good.

*Cas.* I will ask him for my place again ; he shall tell me, I am a drunkard ! Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast ! O strange !—Every inordinate cup is unblessed, and the ingredient is a devil.

*Iago.* Come, come, good wine is a good familiar creature, if it be well used ; exclaim no more against it. And, good lieutenant, I think, you think I love you.

*Cas.* I have well approved it, sir—I drunk !

*Iago.* You, or any man living, may be drunk at some time, man. I'll tell you what you shall do. Our general's wife is now the general ;—I may say so in this respect, for that he hath devoted and given up himself to the contemplation, mark, and denotement of her parts and graces<sup>4</sup>—confess

4—for that he hath devoted and given up himself to the contemplation, mark, and denotement of her parts and graces:] [Old copies—*devotement*.] I remember, it is said of Antony, in the beginning of his tragedy, that he who used to fix his eye altogether on the dreadful ranges of war :

“—now bends, now turns,

“ The office and devotion of their view

“ Upon a tawny front.”

yourself freely to her ; importune her ; she'll help to put you in your place again : she is of so free, so kind, so apt, so blessed a disposition, that she holds it a vice in her goodness, not to do more than she is requested : This broken joint<sup>5</sup>, between you and her husband, entreat her to splinter ; and, my fortunes against any lay<sup>6</sup> worth naming, this crack of your love shall grow stronger than it was before

*Cas.* You advise me well.

*Iago.* I protest, in the sincerity of love, and honest kindness.

*Cas.* I think it freely ; and, betimes in the morning, I will beseech the virtuous Desdemona to undertake for me : I am desperate of my fortunes, if they check me here.

*Iago.* You are in the right. Good night, lieutenant ; I must to the watch.

*Cas.* Good night, honest Iago. [*Exit Cassio.*]

*Iago.* And what's he then, that says,—I play the villain ?

When this advice is free <sup>7</sup> I give, and honest.

Probal <sup>8</sup> to thinking, and (indeed) the course

This is finely expressed ; but I cannot persuade myself that our poet would ever have said, any one *devoted* himself to the *devotement* of any thing. All the copies agree ; but the mistake certainly arose from a single letter being turned upside down at press. THEOBALD.

A similar mistake has happened in *Hamlet*, and in several other places. See p. 176. Malene

5—this Broken Joint.) Thus the folio. The original copy reads—This *brawl*, Malone.

6—any LAY—) i. e. any bet, any wager. Ritson.

So, in *Cymbeline* : “ I will have it no *lay*. ” Steevens.

7—this advice is free, ] This counsel has an appearance of honest openness, of frank good-will. Johnson.

✎ Rather *gratis*, not paid for, as his advice to Roderigo was.

Henley.

8 Probal—) Thus the old editions. There may be such a contraction of the word *probable*, but I have not met with it in any

To win the Moor again ? For 'tis most easy  
 The inclining Desdemona<sup>9</sup> to subdue  
 In any honest suit ; she's fram'd as fruitful <sup>1</sup> <sup>c</sup>  
 As the free elements<sup>2</sup>. And then for her  
 To win the Moor,—were't to renounce his baptism,  
 All seals and symbols of redeemed sin,—  
 His soul is so enfetters'd to her love,  
 That she may make, unmake, do what she list,  
 Even as her appetite shall play the god  
 With his weak function. How am I then a villain  
 To counsel Cassio to his parallel course<sup>3</sup>,  
 Directly to his good ? Divinity of hell !  
 When devils will their blackest sins put on,  
 They do suggest <sup>4</sup> at first with heavenly shows,  
 As I do now : For while this honest fool  
 Plies Desdemona to repair his fortunes,  
 And she for him pleads strongly to the Moor,

other book. Yet abbreviations as violent occur in our ancient writers, and especially in the works of Churchyard. Steevens

9 The Inclining Desdemona—] *Inclining* here signifies *compliant*. Malone

1—fruitful—) Corresponding to *benignus*.

Henley.

2—as fruitful

As the free elements.) Liberal, bountiful, as the elements, out of which all things are produced. Johnson.

3—to this Parallel course.] Parallel, for even ; because parallel lines run even and equidistant. Warburton.

So, in our author's 70th Sonnet ;

“ Time doth transfix the flourish set on youth,

“ And delves the *parallels* in beauty's brow.” Malone.

*Parallel course* ; i. e. *course level*, and *even with his design*.

Johnson.

4 When devils will their blackest sins put on.

They do suggest—] When devils mean to *instigate* men to commit the most atrocious crimes. So, in *Hamlet* :

“ Of deaths *put on* by cunning and forc'd cause.”

To *put on* has already occurred twice in the present play, in this sense. To *suggest* in old language is to *tempt*.

See vol. iv. p. 50. n. 7. Malone.

I'll pour this pestilence<sup>5</sup> into his ear,—  
 That she repeals him<sup>6</sup> for her body's lust ;  
 And, by how much she strives to do him good,  
 She shall undo her credit with the Moor.  
 So will I turn her virtue into pitch :  
 And out of her own goodness make the net,  
 That shall enmesh them all<sup>7</sup>.—How now, Roderigo ?

*Enter Roderigo.*

*Rod* I do follow here in the chace, not like a  
 hound that hunts, but one that fills up the cry.  
 My money is almost spent ; I have been to night  
 exceedingly well cudgelled ; and, I think, the issue  
 will be—I shall have so much experience for my  
 pains : and so, with no money at all, and a little  
 more wit<sup>8</sup> return to Venice,

*Iago.* How poor are they, that have not pa-  
 tience !—

What wound did ever heal<sup>9</sup>, but by degrees ?  
 Thou know'st, we work by wit, and not by witch-  
 craft ;  
 And wit depends on dilatory time.  
 Does't not go well ? Cassio hath beaten thee,  
 And thou, by that small hurt, hast cashier'd Cassio :  
 Though other things grow fair against the sun,  
 Yet fruits, that blossom first, will first be ripe :

5 I'll pour this Pestilence—] *Pestilence*, for *poison*.  
 Warburton.

6 That she *repeals* him.—) That is, recalls him. Johnson  
 So it is explained both in the Alphabet of Hard Words, 1604,  
 and by Bullokar, 1616. Malone

7 That shall enmesh them all. ] A metaphor from taking birds  
 in meshes. Pope.

Why not from the taking fish, for which purpose nets are  
 more frequently used ? M. Mason.

8 a little more wit, ) Thus the folio. The first quarto reads  
 —and with that wit. Steevens.

9 Though other things grow fair against the sun,  
 Yet fruits, that blossom first, will first be ripe:] Of many

Content thyself a while.—By the mass, 'tis morning<sup>1</sup> ;

Pleasure, and action, make the hours seem short.—

Retire thee ; go where thou art billeted :

Away I say ; thou shalt know more hereafter :

Nay, get thee gone. [*Exit Rod.*] Two things are  
to be done,—

My wife must move for Cassio to her mistress ;

I'll set her on ;

Myself, the while, to draw<sup>2</sup> the Moor apart,

And bring him jump when<sup>3</sup> he may Cassio find

different things, all planned with the same art, and promoted with the same diligence, some must succeed sooner than others, by the order of nature. Every thing cannot be done at once ; we must proceed by the necessary gradation. We are not to despair of slow events any more than of tardy fruits, while the causes are in regular progress, and the fruits grow fair against the sun. Sir Thomas Hammer has not, I think, rightly conceived the sentiment ; for he reads :

“ those fruits which blossom first, are ~~not~~ first ripe.”

I have therefore drawn it out at length, for there are few to whom that will be easy which was difficult to Sir T. Hammer,  
Johnson.

The *blossoming*, or fair appearance of things, to which Iago alludes, is, the removal of Cassio. As their plan had already blossomed, so there was good ground for expecting that it would soon be ripe. Iago does not, I think, mean to compare *their* scheme to *tardy* fruits, as Dr. Johnson seems to have supposed.

Malone.

1—By The Mass, 'tis morning .] Here we have one of the numerous arbitrary alterations made by the Master of the Revels in the playhouse copies, from which a great part of the folio was printed. It reads—*In troth*, 'tis morning. See The Historical Account of the English Stage, vol. iii. Malone.

2—To draw—] Thus the old copies ; and this reading is consistent with the tenor of the present interrupted speech. Iago is still debating with himself concerning the means to perplex Othello. Steevens.

“ Myself, the while, to draw.” The old copies have *and while*. Mr. Theobald made the correction.

The modern editors read—Myself, the while, *will* draw. But the old copies are undoubtedly right. An imperfect sentence was intended. Iago is ruminating on his plan: Malone,

Soliciting his wife:—Ay, that's the way ;  
Dull not device by coldness and delay. [ *Exit.*

ACT III. SCENE I.

Before the Castle.

*Enter Cassio, and some Musicians.*

Cas. Masters, play here, I will content your  
pains,  
Something that's brief ; and bid—good-morrow,  
general<sup>4</sup>. [ *Musick.*

*Enter Clown.*

Clo. Why, masters, have your instruments been  
at Naples. that they speak i'the nose thus<sup>5</sup> ?

3—bring him Jump when—) *Unexpectedly* :—an expression  
taken from the bound, or start, with which we are shocked, at the  
sudden and un-looked-for appearance of any offensive object.

Henley.

*Jump when*, I believe, signifies no more than *just at the time*  
*when*. So, in *Hamlet*, vol. viii. p. 177 n. 7 :

“ Thus twice before, and *jump* at the dead hour.”

Steevens.

4—and bid—good-morrow, general. ] It is the usual practice  
of the *waits*, or nocturnal minstrels, in several towns in the North  
of England, after playing a tune or two, to cry, “Good-morrow,  
maister such a one, good-morrow, dame,” adding the hour, and  
state of the weather. It should seem to have prevailed at strat-  
ford-upon-Avon. They formerly used *hauthboys*, which are the  
wind-instruments here meant. Ritson

5 Why, masters, have your instruments been at Naples. that  
they speak i' the nose thus ?] So, in *The Merchant of Venice* :

“ And others, when the bagpipe *sings i' the nose*—”

Rabelais somewhere speaks of “ a blow over the nose with a  
*Naples cowl-staff*.” Steevens.

The Venereal disease first appeared at the siege of Naples. . .

Johnson.

1 *Mus.* How, sir, how !

*Clo.* Are these, I pray you, called wind instruments ?

1 *Mus.* Ay, marry, are they, sir.

*Clo.* O, thereby hangs a tail.

1 *Mus.* Whereby hangs a tale, sir ?

*Clo.* Marry, sir, by many a wind instrument that I know. But, masters, here's money for you : and the general so likes your musick, that he desires you, of all loves, to make no more noise with it.

1 *Mus.* Well sir, we will not.

*Clo.* If you have any musick that may not be heard, to't again : but, as they say, to hear musick, the general does not greatly care.

1 *Mus.* We have none such, sir.

*Clo.* Then put up your pipes in your bag, for I'll away<sup>7</sup> : Go ; vanish into air<sup>8</sup> ; away.

[*Exeunt Musicians.*]

*Cas.* Dost thou hear, my honest friend ?

*Clo.* No, I hear not your honest friend ; I hear you.

*Cas.* Pr'ythee, keep up the quillets<sup>9</sup>. There's a poor piece of gold for thee : if the gentle woman that attends the general's wife, be stirring, tell her, there's one Cassio entreats her a little favour of speech : Wilt thou do this ?

*Clo.* She is stirring, sir ; if she will stir hither, I shall seem to notify unto her. [Exit.]

[*Enter Iago.*]

*Cas.* Do, good my friend,—In happy time, Iago.

6—of all loves,] The folio reads—*for love's sake*. The phrase in the text occurs also in *The Merry Wives of Windsor*. See vol. viii. p. 82. Steevens

7—for I'll away:] Sir T. Haumer reads—*and his away*. Johnson.

8—vanish into Air ;] So, the folio and one of the quartos. The eldest quarto reads—*Vanish away*. Steevens.

9—thy Quillets] See vol. vii. p. 469. Malone.

*Iago.* You have not been a-bed then ?

*Cas.* Why, no ; the day had broke  
Before we parted. I have made bold, *Iago*,  
To send in to your wife : My suit to her  
Is, that she will to virtuous Desdemona  
Procure me some access.

*Iago.* I'll send her to you presently ;  
And I'll devise a mean to draw the Moor  
Out of the way, that your converse and business  
May be more free. [*Exit.*]

*Cas.* I humbly thank you for't. I never knew  
A Florentine more kind and honest<sup>1</sup>.

*Enter Emilia.*

*Emil.* God morrow, good lieutenant : I am sorry  
For your displeasure<sup>2</sup> ; but all will soon be well.  
The general, and his wife, are talking of it ;  
And she speaks for you stoutly : The Moor replies  
That he, you hurt, is of great fame in Cyprus,  
And great affinity ; and that, in wholesome wisdom,

---

1 ——— I never knew

A Florentine more kind and honest.] In consequence of this line, doubt has been entertained concerning the country of *Iago*. *Cassio* was undoubtedly a Florentine, as appears by the first scene of the play, where he is expressly called one. That *Iago* was a *Venetian*, is proved by a speech in the third scene of this Act, and by what he says in the fifth Act, after having stabbed *Roderigo* :

“ *Iago.* Alas, my dear friend and countryman, *Roderigo* !

“ *Gra.* What, of *Venice* ?

“ *Iago.* Yes,”

All that *Cassio* means to say in the passage before us is, I never experienced more honesty and kindness even in any one of my own countrymen, than in this man.

*Mr. Steevens* had made the same observation in another place.  
Malone.

It was made in edit. 1778. *Steevens*

2 For your displeasure ; ] i. e. the displeasure you have incurred from *Othello*. *Steevens*.



He might not but refuse you : but, he protests, he  
 loves you ;  
 And needs no other suitor, but his likings,  
 To take the saf'st occasion by the front<sup>3</sup>,  
 To bring you in again.

*Cas.* Yet, I beseech you,—  
 If you think fit, or that it may be done,—  
 Give me advantage of some brief discourse  
 With Desdemona alone.

*Emil* Pray you, come in;  
 I will bestow you where you shall have time  
 To speak your bosom freely.

*Emil.* I am much bound to you.  
 [*Exeunt.*]

## SCENE II.

### A Room in the Castle.

*Enter Othello, Iago, and Gentlemen.*

*Oth.* These letters give, Iago, to the pilot ;  
 And, by him, do my duties to the state<sup>5</sup>:  
 That done, I will be walking on the works,  
 Repair there to me.

*Iago.* Well, my good lord, I'll do't.

*Oth.* This fortification, gentlemen,—shall we  
 see't ?

*Gent.* We'll wait upon your lordship. [*Exeunt.*]

<sup>3</sup> To take the saf'st occasion by the front,] This line is wanting in the folio. Steevens.

<sup>4</sup> I am much bound to you.] This speech is omitted in the first quarto. Steevens,

<sup>5</sup>—to the state :] Thus the quarto 1622. Folio,—to the senate. Malone.

## SCENE III.

Before the Castle.

*Enter Desdemona, Cassio, and Emilia.*

*Des.* Be thou assur'd, good Cassio, I Will do  
All my abilities in thy behalf.

*Emil.* Good madam, do ; I know it grieves my  
husband,  
As if the case were his<sup>6</sup>.

*Des.* O, that's an honest fellow.—Do not doubt,  
Cassio,  
But I will have my lord and you again  
As friendly as you were.

*Cas.* Bounteous madam,  
Whatever shall become of Micheal Cassio,  
He's never any thing but your true servant.

*Des.* O, sir, I thank you<sup>7</sup>: You do love my lord :  
You have known him long; and be you well assur'd,  
He shall in strangeness stand no further off  
Than in a politick distance

*Cas.* Ay, but, lady,  
That policy may either last so long<sup>8</sup>,  
Or feed upon such nice and waterish diet,  
Or breed itself so out of circumstance,  
That, I being absent, and my place supplied,  
My general will forget my love and service.

---

6 As if the case were his.] The folio reads—As if the *cause* were his. Steevens.

7 O, sir, I thank you:] Thus the quarto 1622. The folio reads—I *know't*, I thank you. Malone.

8 That policy may either last so long,] He may either of himself think it politick to keep me out of office so long, or he may be satisfied with such slight reasons, or so many accidents may make him think my re-admission at that time improper, that I may be quite forgotten. Johnson.

*Des.* Do not doubt that ; before Emilia here,  
 I give thee warrant of thy place : assure thee,  
 If I do vow a friendship, I'll perform it  
 To the last article : my lord shall never rest ;  
 I'll watch him tame<sup>9</sup>, and talk him out of patience ;  
 His bed shall seem a school, his board a shrift :  
 I'll intermingle every thing he does  
 With Cassio's suit : Therefore be merry, Cassio ;  
 For thy solicitor shall rather die,  
 Than give thy cause away.

*Enter Othello and Iago, at a distance.*

*Emil.* Madam, here comes  
 My lord.

*Cas.* Madam, I'll take my leave.

*Des.* Why, stay,  
 And hear me speak.

*Cas.* Madam, not now : I am very ill at ease,  
 Unfit for mine own purposes.

*Des.* Well, well<sup>1</sup>,  
 Do your discretion. [*Exit Cassio.*]

9 I'll watch him tame,] It is said, that the ferocity of beasts, insuperable and irreclaimable by any other means, is subdued by keeping them from sleep. Johnson.

Hawks and other birds are tamed by keeping them from sleep, and it is to the management of these that Shakspeare alludes. So, in Cartwright's *Lady Errant* :

"—we'll keep you,

" As they do hawks, *watching* until you leave

" Your wildness "

Again, in *Monsieur D'Olive*, 1606 : "—your only way to deal with women and parrots, is to *keep them waking*."

Again, in *Sir W. D'Avenant's Just Italian*, 1630 :

" They've watch'd my hardy violence so *tame*."

Again, in *The Booke of Haukyng, Huntynge, &c.* bl. f. 100 date : " *Wake* her all nyght, and on the morrowe all daye, and then she will be *previ* enough to be *reclaymed*." Steevens.

1 Well, well,] The adverb—*well*, has been repeated for the sake of measure. Steevens.

*Iago* . . . Ha! I like not that.

*Oth.* What dost thou say ?

*Iago.* Nothing, my lord: or if—I know not what.

*Oth.* Was not that Cassio, parted from my wife?

*Iago.* Cassio, my lord ? No, sure, I cannot think it,

That he would steal away so guilty-like,  
Seeing you coming.

*Oth.* . . . I do believe 'twas he. .

*Des.* How now, my lord ?

I have been talking with a suitor here,  
A man that languishes in your displeasure.

*Oth.* Who is't you mean ?

*Des.* Why, your lieutenant Cassio. Good my lord,

If I have any grace, or power to move you, .

His present reconciliation take<sup>2</sup>;

For, if he be not one that truly loves you,

That errs in ignorance, and not in cunning<sup>3</sup>,

I have no judgment in an honest face :

I pr'ythee, call him back.

*Oth.* . . . Went he hence now?

*Des.* Ay, sooth ; so humbled,

That he hath left part of his grief with me ;

I suffer with him<sup>4</sup>. Good love, call him back.

<sup>2</sup> His present reconciliation take;] Cassio was to be reconciled to his general, not his general to him, therefore *take* can not be right. We should read—*makes*. Warburton.

To take his reconciliation, may be to accept the submission which makes in order to be reconciled. Johnson.

<sup>3</sup>—and not in cunning.] *Cunning*, for *design*, or *purpose* simply. Warburton.

Perhaps rather for *knowledge*, the ancient sense of the word. So, in *Measure for Measure*: "In the boldness of my *cunning* I will lay myself in hazard." The opposition which seems to have been intended between *cunning* and *ignorance*, favours this interpretation. Malone.

<sup>4</sup> I suffer with him.] Thus the quarto 1622. The folio reads.—To suffer with him. Malone.

*Oth.* Not now, sweet Desdemona ; some other time.

*Des.* But shall't be shortly ?

*Oth.* The sooner, sweet, for you.

*Des.* Shall't be to-night at supper ?

*Oth.* No, not to-night.

*Des.* To-morrow dinner then ?

*Oth.* I shall not dine at home ;  
'I meet the captains at the citadel.

*Des.* Why then, to-morrow night ; or Tuesday morn ;

Or Tuesday noon, or night ; or Wednesday morn,—

I pray thee, name the time ; but let it not

Exceed three days : in faith, he's penitent ;

And yet his trespass, in our common reason,

(Save that, they say, the wars must make examples  
Out of their bests,) is not almost a fault

To incur a private check : When shall he come ?

Tell me, Othello. I wonder in my soul,

What you could ask me, that I should deny,

Or stand so mammering on<sup>6</sup>. What! Micheal  
Cassio,

5—the wars must make examples

Out of their best,] The severity of military discipline must not spare the *best men* of their army, when their punishment may afford a wholesome *example*. Johnson.

The old copies read—*her* best. Mr. Rowe made this necessary emendation. Malone.

6—so mammering on.] To hesitate, to stand in suspense. The word often occurs in old English writings, and probably takes its original from the French *M'Amour*, which men were apt often to repeat when they were not prepared to give a direct answer. Hanmer.

I find the same word in Acolastus, a comedy, 1540: "I stand in doubt, or in a *mamorynge* between hope and fear."

Again, in Thomas Drant's translation of the third satire of the second book of Horace, 1567 :

"Yea, when she daygues to send for him, then *mameryng*  
he doth doute."

Again, Henry Wotton's address "to the favourable and well

That came a wooing with you<sup>7</sup>; and so many a time<sup>8</sup>,

When I have spoke of you dispraisingly,  
Hath ta'en your part; to have so much to do  
To bring him in! Trust me, I could do much,—

*Oth.* Pr'ythee, no more; let him come when he will;

I will deny thee nothing.

*Des.* Why, this is not a boon;

'Tis as I should entreat you wear your gloves,  
Or feed on nourishing dishes, or keep you warm;  
Or sue to you to do peculiar profit

To your own person: Nay, when I have a suit,  
Wherein I mean to touch your love indeed,  
It shall be full of poize<sup>9</sup> and difficulty,

willing reader," prefixed to A courtlie Controversie of Cupids' Cautels, &c. 4 to. 1578: "My quill remained (as men say) in a *mamorie*, quivering in my quaking fingers, before I durst presume to publishe these my fantasies."

Again, in Arthur Hall's translation of the fourth Iliad (4 to. 1581):

"Hector himself—

"Doth *mamer* eke whats best to do, least," &c. Steevens.

Again, in Lyly's Euphues, 1580: "—neither *stand in a mamer*ing, whether it be best to depart or not." The quarto 1622 reads—*muttering*. *Mammering* is the reading of the folio.

Malone.

7 What! *Michael* Cassio,

That came a wooing with you; ] And yet in the first Act Cassio appears perfectly *ignorant* of the amour, and is indebted to Iago for the information of Othello's marriage, and of the person to whom he is married. Steevens.

See the notes on the passage alluded to, p. 224, n. 7, Malone.

8—many a time,] old copies, redundantly, and without the least improvement of the sense,—so many a time. The compositor had accidentally repeated—so, from the preceding line. Steevens.

9—full of Poize—] i. e. of weight. So in the Dumb Knight, 1633:

"They are of poize sufficient—."

And fearful to be granted.

*Oth.* I will deny thee nothing ;  
Whereon, I do beseech thee, grant me this,  
To leave me but a little to myself.

*Des.* Shall I deny you ? no : Farewell, my lord.

*Oth.* Farewell, my Desdemona: I come to  
thee straight.

*Des.* Emilia, come :—Be it as your fancies teach  
you;

Whate'er you be, I am obedient.

[ *Exit, with Emilia*

*Oth.* Excellent wretch ! Perdition catch my soul,  
But I do love thee<sup>1</sup> ! and when I love thee not  
Chaos is come again<sup>2</sup>.

Again :

" But we are all prest down with other poize." Steevens.

1 Excellent wretch !—Perdition catch my soul.

But I do love thee ! &c.] The meaning of the word *wretch*, is not generally understood. It is now, in some parts of England, a term of the softest and fondest tenderness. It expresses the utmost degree of amiableness, joined with an idea which perhaps all tenderness includes, of feebleness, softness, and want of protection. Othello, considering Desdemona as excelling in beauty and virtue, soft and timorous by her sex, and by her situation absolutely in his power, calls her, *Excellent wretch* ! it may be expressed :

" Dear, harmless, helpless excellence." Johnson.

Sir W. D'Avenant uses the same expression in his *Cruel Brother*, 1630. and with the same meaning. It occurs twice : "*Excellent wretch* ! with a timorous modesty she stifled up her utterance."

I am assured by Dr. Farmer, that "*wretch*" is provincial in Staffordshire for a *young woman*. Steevens.

2—when I love thee not.

Chaos is come again.] When my love is for a moment suspended by suspicion, I have nothing in my mind but discord, tumult, perturbation, and confusion. Johnson.

—when I love thee not

"Chaos is come again." There is another meaning possible: "When I cease to love thee, the world is at an end" i. e. there remains nothing valuable or important. The first explanation

*Iago.* My noble lord,——

*Oth.* What dost thou say, Iago?

*Iago.* Did Michael Cassio, when you woo'd my lady,  
Know of your love?

*Oth.* He did, from first to last: Why dost thou ask?

*Iago.* But for a satisfaction of my thought;  
No further harm.

*Oth.* Why of thy thought, Iago?

*Iago.* I did not think, he had been acquainted  
with her.

*Oth.* O, yes; and went between us very oft.

*Iago.* Indeed?

may be more elegant, the second is perhaps more easy. Shakspeare has the same thought in his *Venus and Adonis*:

"For he being dead, with him is beauty slain,

"And, beauty dead, black *Chaos comes again*," Steevens.

This passage does not strike me in the same light in which it appeared to Dr. Johnson; as Othello had not yet any experience of that perturbation and discord, by which he afterwards is so fatally agitated. He means, I think, to say,—“and ere I cease to love thee, the world itself shall be reduced to its primitive chaos.” Shakspeare probably preferred—“*chaos is come again*,” to “*chaos shall come again*,” as more bold and expressive. Muretus, a poet of the 16th century, has exactly the same thought:

*Tune meo elabi possis de pectore, Lacci,*

*Aut ego, dum vivam, non meminisse tui?*

*Ante, vel istius mundi compage soluta,*

*Tetras in antiquum, sit editura Chaos.*

The meaning of Shakspeare appears very clearly from the following passage in *The Winter's Tale*, where the same thought is more fully expressed:

"It cannot fail, but by

"The violation of my faith,—and then

"Let nature crush the sides o'the earth together,

"And mar the seeds within! Malone.

There is the same thought in Buchanan:

*Cesset amor, pariter cessabunt fœdera rerum;*

*In chaos antiquum cuncta elementa ruent.*

Vol. II. 400, 1725, 4to. Holt White.



*Oth.* Indeed! ay, indeed:—Discern'st thou aught  
in that 4?

Is he not honest?

*Iago*                    Honest, my lord?

*Oth.*                    Honest? aye, honest<sup>5</sup>

*Iago.* My lord, for aught I know.

*Oth.* What dost thou think?

*Iago.*                    Think, my lord?

*Oth.*                    Think, my lord!

By heaven, he echoes me,  
As if there were some monster in his thought  
Too hideous to be shown.<sup>6</sup>—Thou dost mean some-  
thing:

I heard thee say but now,—Thou lik'dst not that,  
When Cassio left my wife; What did'st not like?  
And, when I told thee—he was of my counsel

4 *Iago.* Indeed?

*Oth.* Indeed! ay, indeed, &c.] I cannot help supposing  
that this passage is interpolated, and originally stood thus;

"*Iago.* Indeed!

"*Oth.*                    Indeed:—Discern'st, thou ought in that?"

See the next note. STEEVENS.

5 Ay, honest.] The old copies, violating the measure, read:

"*Honest? ay, honest.*"

It appears from many instances, that where words were to be  
repeated at all, our old blundering printers continued the repeti-  
tion beyond propriety. Mr. Malone has elsewhere the same  
remark. Steevens.

In the first alteration Mr. Steevens is supported by the quarto  
1622, not in the second. Boswell.

6 By heaven, he echoes me,

As if there were some monster in his thought, &c.] Thus  
the eldest quarto. The second quarto reads:

"—— Why dost thou echo me,

"As if there were some monster in thy thought, &c.

The folio reads:

"—— Alas, thou echo'st me,

"As if," &c. Steevens.

This is one of the numerous alterations made in the folio copy  
by the licenser, Malone.

In my whole course of wooing, thou cry'dst, *Indeed?*  
 And did'st contract and purse thy brow together,  
 As if thou then had'st shut up in thy brain  
 Some horrible conceit \*: If thou dost love me,  
 Show me thy thought.

*Iago.* My lord, you know I love you.

*Oth.* I think, thou dost :

And,—for I know thou art full of love and honesty,  
 And weigh'st thy words before thou giv'st them  
 breath,—

Therefore these stops of thine fright me the more :  
 For such things, in a false disloyal knave,  
 Are tricks of custom ; but, in a man that's just,  
 They are close denotements, working from the  
 heart,

That passion cannot rule<sup>7</sup>.

Quarto, *counsell*.

7 They are CLOSE DENOTEMENTS, working from the heart,  
 That passion cannot rule.] Thus the earliest quarto. But  
 let Dr. Warburton be heard in defence of "*cold dilations*," the  
 reading of the second folio.

I should willingly, however, have adopted an emendation pro-  
 posed by Dr. Johnson, in the subsequent note, could I have dis-  
 covered that the word—*delation* was ever used in its Roman sense  
 of *accusation*, during the time of Shakspeare. Bacon frequently  
 employs it, but always to signify *carriage* or *conveyance*. Steevens.

These stops and breaks are *cold dilations*, or cold keeping back  
 a secret, which men of phlegmatick constitutions, whose hearts  
 are not swayed or governed by their passions, we find, can do :  
 while more sanguine tempers reveal themselves at once, and with-  
 out reserve. Warburton.

That *dilations* anciently signified *delays*, may be ascertained,  
 by the following passage in the Golden Legend, Wynken de  
 Worde's edit. fo. 186 : "And ye felony of this kyng suffred not  
 to abyde only *dilacyon* of vengeance. For the nexte daye folow-  
 ynge he made to come the keepers forto begyn to turment them,"  
 &c.

Again, *ibid.* p. 199 : "And Laurence domaunded *aylacyon* of  
 thre dayes." Again, in *Candlemas Day*, &c. p. 9 :

" — I warne you without *delacion*,

"That ye make serch thurgh out all my region." Steevens.

*Iago.* For Michael Cassio,  
I dare be sworn\*, I think that he is honest.

*Oth.* I think so too.

*Iago.* Men should be what they seem;  
Or, those that be not, 'would they might seem  
none!

\* Quarto, *presume*.

The old copies give,—*dilations*, except that the earlier quarto has—*denotements*; which was the author's first expression, afterwards changed by him, not to *dilations*, but to *delations*; to *occult* and *secret accusations*, working involuntarily from the heart, which, though resolved to conceal the fault, cannot rule its *passion* of resentment. Johnson.

"They are close *denotements*, &c." i. e. indications, or recoveries, not openly revealed, but involuntarily working from the heart, which cannot rule and suppress its feelings.

The folio reads—They are close *dilations*; but nothing is got by the change, for *dilations* was undoubtedly used in the sense of *dilatements*, or *large and full expositions*. See Minshew's Dict. 1617: "To *dilate* or make large."

*Dilatement* is used in the sense of *dilation* by Lodge, our poet's contemporary: "After all this foul weather follows a clam *dilatement* of others too forward harmfulness." *Rosalynde*, or *Euphues Golden Legacie*, 4to, 1592.

Dr. Johnson very elegantly reads—They are close *delations*.

But the objection to this conjectural reading is, that there is strong ground for believing that the word was not used in Shakespeare's age. It is not found in any Dictionary of the time, that I have seen, nor has any passage been quoted in support of it. On the contrary, we find in Minshew the verb, "To *delate*," not signifying, to *accuse*, but thus interpreted: "to *speak at large* of any thing, *vid* to *dilate*:" so that if even *delations* were the word of the old copy, it would mean no more than *dilations*. To the reading of the quarto no reasonable objection can be made.

Malone.

Mr. Todd, in his additions to Johnson's Dictionary, has produced an authority for the use of the word *delations*, in the sense of *accusations*, from Wotton's Remains, p. 307, edit. 1685, p. 460, edit. 1651. Boswell.

8 Or, those that be not, 'would they might seem NONE!] I believe the meaning is, 'would they might no longer seem, or bear the shape of *men*.' Johnson.

May not the meaning be, 'Would they might not seem honest?' Malone.

*Oth.* Certain, men should be what they seem.

*Iago.* Why, then, I think Cassio's<sup>9</sup> an honest man.

*Oth.* Nay, yet there's more in this :

I pray thee, speak to me as to thy thinkings,  
As thou dost ruminate; and give thy worst of thoughts  
The worst of words.

*Iago.* Good my lord, pardon me ;  
Though I am bound to every act of duty,  
I am not bound to that all slaves are free<sup>10</sup> to :  
Utter my thoughts ? Why, say, they are vile and  
false,—

As where's that palace, whereinto foul things  
Sometimes intrude not<sup>2</sup>? who has a breast so pure,  
But some uncleanly apprehensions  
Keep leets, and law-days, and in session sit  
With meditations lawful<sup>3</sup>?

9 — THAT Cassio —] For the sake of measure, I have ventured to insert the pronoun—*that*. Steevens.

Mr. Steevens arranges these lines thus :

“*Oth.* Certain, men should be what they seem.

“*Iago.*

Why, then,

“I think *that* Cassio's an honest man.” Boswell.

1 — to that all slaves are FREE to.] I am not bound to do that, *which* even slaves are *not bound* to do. Malone.

So, in Cymbeline :

“—— O, Pisanio,

“Every good servant does not all commands,

“No bond but to do just ones.” Steevens.

2 — where's that palace, whereinto foul things

Sometimes intrude not?] So, in The Rape of Lucrece :

“—— no perfection is so absolute,

“That some impurity doth not pollute.” Malone.

3 — who has a breast so pure,

But some uncleanly apprehensions

Keep leets, and law-days, in a session sit

With meditations lawful?] *Leets*, and *law-days*, are synonymous terms : “*Leet* (says Jacob, in his Law Dictionary,) is otherwise called a *law-day*” They are there explained to be courts, or meetings of the *hundred*, “to certify the king of the good manners, and government, of the inhabitants,” and to enquire of all offences that are not capital. The poet's meaning will now be plain : ‘Who has a breast so little apt to form ill opinions

*Oth.* Thou dost conspire against thy friend Iago,  
If thou but think'st him wrong'd, and mak'st his ear  
A stranger to thy thoughts.

*Iago.* I do beseech you,—  
Though I, perchance, am vicious in my guess<sup>4</sup>,

of others, but that foul suspicion will sometimes mix with his fairest and most candid thoughts, and erect a court in his mind, to enquire of the offences apprehended.' Steevens.

Who has so virtuous a breast that some uncharitable surmises and impure conceptions will not sometimes enter into it; hold a session there as in a regular court, and "bench by the side" of authorised and lawful thoughts?—In our poet's 30th Sonnet we find the same imagery:

"When to the *sessions* of sweet silent thought

"I summon up remembrance of things past."

"A leet, (says Bullokar, in his *English Expositor*, 1616,) is a court or law-day, holden commonly every half year." To keep a leet was the *verbum juris*; the title of one of the chapters in Kitchin's book on Courts, being, "The manner of keeping a court-leet." Malone.

4 I do beseech you,—

Though I, perchance, am vicious in my guess,] Not to mention that, in this reading, the sentence is abrupt and broken, it is likewise highly absurd. I beseech you give yourself no uneasiness from my unsure observance, *though* I am vicious in my guess. For his being an ill guesser was a reason why Othello should not be uneasy: in propriety, therefore, it should either have been, 'though I am not vicious,' or 'because I am vicious.' It appears then we should read:

"I do beseech you,

"Think, I, perchance, am vicious in my guess——."

Which makes the sense pertinent and perfect. Warburton.

That abruptness in the speech which Dr. Warburton complains of, and would alter, may be easily accounted for. Iago seems desirous by this ambiguous hint, *Though I*—to inflame the jealousy of Othello, which he knew would be more effectually done in this manner, than by any expression that bore a determinate meaning. The jealous Othello would fill up the pause in the speech, which Iago turns off at last to another purpose, and find a more certain cause of discontent, and a greater degree of torture arising from the doubtful consideration how it might have concluded, than he could have experienced had the whole of what he enquired after been reported to him with every circumstance of aggravation.

As, I confess, it is my nature's plague  
To spy into abuses ; and, oft, my jealousy  
Shapes faults that are not,—I entreat you then<sup>5</sup>,

We may suppose him imagining to himself, that Iago mentally continued the thought thus, 'Though I—know more than I choose to speak of.'

"Vicious in my guess" does not mean that he is an *ill guesser*, but that he is apt to put the worst construction on every thing he attempts to account for.

Out of respect for the subsequent opinions of Mr. Henley and Mr. Malone, I have altered my former regulation of this passage; though I am not quite convinced that any change was needful.

Steevens.

I believe nothing is here wanting, but to regulate the punctuation :

"Iago. I do beseech you——

Though I, perchance, am vicious in my guess,

'As, I confess, it is my nature's plague

"To spy into abuses ; and oft, my jealousy

"Shapes faults that are not——" &c. Henley.

The reader should be informed, that the mark of abruption which I have placed after the word *you*, was placed by Mr. Steevens after the word *perchance* : and his note, to which I do not subscribe, is founded on that regulation. I think the poet intended that Iago should break off at the end of the first hemistich, as well as in the middle of the fifth line. What he would have added, it is not necessary very nicely to examine.

The adversative particle, *though*, in the second line, does not indeed appear very proper ; but in an abrupt and studiously clouded sentence like the present, where more is meant to be conveyed than meets the ear, strict propriety may well be dispensed with. The word *perchance*, if strongly marked in speaking, would sufficiently show that the speaker did not suppose himself *vicious in his guess*.

By the latter words, Iago, I apprehend, means only, 'though I perhaps am mistaken, led into an error by my natural disposition, which is apt to shape faults that have no existence.'

Malone.

5 — I entreat you then, &c.] Thus the quarto 1622. The folio reads:

"—— and of, my jealousy

"Shapes faults that are not, *that your wisdom*

"From one that so imperfectly conceits,

"Would take no notice." Malone.

To conject, i. e. to conjecture, is a word used by other writers So, in *Acolastus*, a comedy, 1540.

From one that so imperfectly conjects,  
 You'd take no notice ; nor build yourself a trouble  
 Out of his scattering and unsure observance :—  
 It were not for your quiet, nor your good,  
 Nor for my manhood, honesty, or wisdom,  
 To let you know my thoughts.

*Oth.* What dost thou mean?

*Iago.* Good name, in man, and woman, dear  
 my lord,  
 Is the immediate jewel of their souls \* :  
 Who steals my purse, steals trash ; 'tis something,  
 nothing<sup>5</sup> ;  
 'Twas mine, 'tis his, and has been slave to thou-  
 sands<sup>6</sup> ;  
 But he, that filches from me my good name,  
 Robs me of that, which not enriches him,  
 And makes me poor indeed.

*Oth.* By heaven, I'll know thy thought.

\* Quarto, *our souls*.

“ Now reason I, or *conject* with myself.

Again:

“ I cannot forget thy saying, or thy *conjecting* words.”  
 Steevens.

5 GOOD NAME, in man, and woman, dear my lord,

Is the immediate jewel of their souls:

Who steals my purse, steals trash, &c.] The sacred writ-  
 ings were here perhaps in our poet's thoughts: “ A *good name* is  
 rather to be chosen than great riches, and loving favour than  
 silver and gold.” *Proverbs*, xxii. 1. Malone.

6 'Twas mine, 'tis his, and has been slave to thousands ;]

Nunc ager Umbreni sub nomine, nuper Ofelli

Dictus, erit nulli proprius ; sed oedet in usum

Nunc mihi, nunc alii. . *Horat. Sat.* lib. ii. 2.

Thus translated by Drant, 1567:

“ Now Umbren's ground, of late Ofells,

“ (A thing not very stable)

“ Now myne, now thine, so must we take

“ The worlde as variable.”

So, in Cambden's Remaines, 1605, 107:

Nunc mea, mox hujus, sed postea neseio cuius. Malone.

*Iago.* You cannot, if my heart were in your hand;  
Nor shall not, whilst 'tis in my custody.

*Oth.* Ha \* !

*Iago.* O, beware, my lord, of jealousy ;  
It is the green-ey'd monster, which doth make  
The meat it feeds on<sup>7</sup> : That cuckold lives in bliss,

\* Omitted in quarto.

7—which doth mock

The meat it feeds on ;] i. e. loaths that which nourishes and sustains it. This being a miserable state, Iago bids him beware of it. The Oxford editor reads :

“——which doth *make*

“The meat it feeds on.”

Implying that its suspicions are unreal and groundless, which is the very contrary to what he would here make his general think, appears from what follows :

“——That cuckold lives in bliss,” &c.

In a word, the villain is for fixing him jealous : and therefore bids him beware of jealousy, not that it was an *unreasonable*, but a *miserable* state ; and this plunges him into it, as we see by his reply, which is only :

“ O misery !” Warburton.

I have received Hamner's emendation ; because *to mock*, does not signify *to loath* : and because, when Iago bids Othello *beware of jealousy, the green ey'd monster*. it is natural to tell why he should beware, and for caution he gives him two reasons that jealousy *often* creates its own cause, and that, when the causes are real, jealousy is misery. Johnson.

In this place, and some others, *to mock* seems the same with *to mammock*. Farmer.

If Shakspeare had written—a green ey'd monster, we might have supposed him to refer to some creature existing only in his particular imagination ; *the green-ey'd monster*” seems to have reference to an object as familiar to his readers as to himself.

It is known that the *tiger* kind have *green eyes*, and always play with the victim to their hunger, before they devour it. So, in our author's Tarquin and Lucrece .

“ Like foul night-waking *cat*, he doth but *dally* .

“ While in his hold-fast foot the weak mouse panteth— ”

Thus, a jealous husband, who discovers no certain cause why he may be divorced, continues to sport with the woman whom he suspects, and, on more certain evidence, determines to punish. There



Who, certain of his fate, loves not his wronger ;  
But, O, what damned minutes tells he o'er,

is no beast that can be literally said to *make* its own food, and therefore I am unwilling to receive the emendation of Sir Thomas Hanmer, especially as I flatter myself that a glimpse of meaning may be produced from the old reading.

One of the ancient senses of the verb—to *make*, is to *amuse*, to play with. Thus, in A Discourse of Gentlemen Lying in London that were better keep House at Home in their Country, 1593 :

“ A fine devise to keepe poore Kate in health,  
“ A pretty toy to *make* an ape withal.”

i. e. a pretty toy to *divert* an ape. for an ape, to *divert* himself with. The same phrase occurs in Marston's Satires, the ninth of the third book being intitled “—Here's a toy to *make* an ape,” &c. i. e. afford an ape materials for *sport*, furnish him with a plaything, though perhaps at his own expence, as the phrase may in this instance be ironically used.

In Antony and Cleopatra, the contested word—*make*, occurs again :

“—————tell him

“He *make*s the pauses that he makes.”

i. e. he plays wantonly with those intervals of times which he should improve to his own preservation.

Should such an explanation be admissible, the advice given by Iago will amount to this:—“Beware, my lord, of yielding to a passion which as yet has no proofs to justify its excess. Think how the interval between suspicion and certainty must be filled. Though you doubt her fidelity, you cannot yet refuse her your bed, or drive her from your heart ; but, like the capricious savage, must continue to sport with one whom you wait for an opportunity to destroy.”

A similar idea occurs in All's Well:

“—————so lust doth *play*

“With what it loaths.”

Such is the only sense I am able to draw from the original text. What I have said, may be liable to some objections, but I have nothing better to propose. That jealousy is a *monster* which often *creates* the suspicions on which it feeds, may be well admitted, according to Sir Thomas Hanmer's proposition; but is it the monster? (i. e. the well-known and conspicuous animal) or whence has it *green eyes*? *Yellow* is the colour which Shakspeare usually appropriates to jealousy. It must be acknowledged, that he afterwards characterizes it as—

“—————a monster,

‘Begot upon itself, born on itself.’”

Who dotes, yet doubts ; suspects, yet strongly loves<sup>s</sup> !

But yet——

“——What damned minutes tells he o’er,” &c.

is the best illustration of my attempt to explain the passage. To produce Sir Thomas Hanmer’s meaning, a change in the text is necessary. I am counsel for the old reading. Stevens.

It is so difficult, if not impossible, to extract any sense from this passage as it stands, even by the most forced construction of it, and the slight amendment proposed by Hanmer, renders it so clear, elegant, and poetical, that I am surprized the editors hesitate in adopting it, and still more surprized they should reject it. As for Steeven’s objection, that the definite article is used, not the indefinite, he surely need not be told that Shakspeare did not regard such minute innacuracies which may be found in every play he wrote.

When Steevens compares the jealous man, who continues to sport with the woman he suspects, and is determined to destroy, to the tiger who plays with the victim of his hunger, he forgets that the meat on which jealousy is supposed to feed, is not the woman who is the object of it, but the several circumstances of suspicion which jealousy itself creates, and which cause and nourish it. So Emilia at the end of the third Act in answer to Desdemona, who, speaking of Othello’s jealousy, says :

“ Alas the day ! I never gave him cause ; ”

replies,—

“ But jealous fools will not be answer’d so,

“ They are not jealous ever for the cause,

“ But jealous, for they are jealous : ’tis a monster

“ Begot upon itself, born on itself.”

This passage is a strong confirmation of Hanmer’s reading.

• The same idea occurs in Massinger’s *Picture*, where Matthias, speaking of the groundless jealousy he entertained of Sophia’s possible inconstancy, says :

“ ——but why should I nourish,

“ A fury here, and with *imagin’d food*.

“ Holding no real ground on which to raise

“ A building of suspicion she was ever,

“ Or can be false ? ”

*Imagin’d food*, is food created by imagination, the food that jealousy makes and feeds on. M. Mason.

In order to make way for one alteration, Mr. M. Mason is forced, to foist in another ; or else poor Shakspeare must be arraigned for a blunder of which he is totally guiltless. This gentleman’s objections both to the text in its present state, and to Mr. Steevens’s

*Oth.* O miser!

*Jago.* Poor, and content, is rich, and rich  
enough<sup>9</sup>;

most happy illustration of it, originate entirely in his own misconception, and a jumble of figurative with literal expressions. To have been consistent with himself he should have charged Mr. Steevens with maintaining, that it was the property of a jealous husband; first to *mock* his wife, and afterwards to *eat* her.

In Act V. the word *mocks* occurs in a sense somewhat similar to that in the passage before us:

*Emil.* O mistress, villainy hath made *mocks* with love!"

Henley.

I think myself particularly indebted to Mr. Henley for the support he has given to my sentiments concerning this difficult passage; and shall place mere confidence in them since they have been found to deserve his approbation. Steevens.

I have not the smallest doubt that Shakspeare wrote *make*, and have therefore inserted it in my text. The words *make* and *mocke* (for such was the old spelling) are often confounded in these plays.

Mr. Steevens in his paraphrase on this passage interprets the word *mock* by *sport*; but in what poet or prose-writer, from Chaucer and Mandeville to this day, does the verb to *mock*, signify to *sport with*? In the passage from Antony and Cleopatra, I have proved, I think, incontestably, from the metre, and from our poet's usage of this verb in other places, (in which it is followed by a personal pronoun.) that Shakspeare must have written—

"Being so frustrate, tell him, he mocks *us* by

"The pauses that he makes."

See Antony and Cleopatra, Act V. Sc. I.

Besides; is it true as a general position that jealousy, (as jealousy) *sports* or *plays with* the object of love (allowing this not very delicate interpretation of the words, *the meat it feeds on*, to be the true one)? The position certainly is not true. It is *Love*, not *Jealousy*, that sports with the object of its passion; nor can those circumstances which create suspicion, and which are *the meat it feeds on*, with any propriety be called the *food of love*, when the poet has clearly pointed them out as the food or cause of *jealousy*; giving it not only being, but nutriment.

"There is no beast," it is urged, "that can *literally* be said to make its own food." It is indeed acknowledged, that jealousy is a monster which often creates the suspicions on which it feeds, but is it, we are asked, "*the monster?*" (i. e. a well known and conspicuous animal;) and whence has it *green eyes*? Yellow is the colour which Shakspeare appropriates to jealousy."

But riches, fineless<sup>1</sup>, is as poor as winter<sup>2</sup>,  
To him that ever fears he shall be poor:—

TO this I answer, that *yellow* is not the only colour which Shakspeare *appropriates* to jealousy, for we have in The Merchant of Venice:

“—shuddering fear, and *green-ey'd jealousy*.”  
and I suppose it will not be contended that he was *there* thinking of any of the tiger kind.

If our poet had written only—“It is *the green-ey'd monster*; beware of it;” the other objection would hold good, and some particular monster must have been meant; but the words, “It is *the green-ey'd monster, which doth,*” &c. in my apprehension have precisely the same meaning, as if the poet had written, “It is *that green-ey'd monster, which,*” &c. or, “it is *a green ey'd monster.*” He is *the man* in the world *whom* I would least wish to meet,—is the common phraseology of the present day.

When Othello says to Iago in a former passage, “By heaven, he echoes me, as if there were some *monster* in his thought,” does any one imagine that any *animal* whatever was meant?

The passage in a subsequent scene, to which Mr. Steevens has alluded, strongly supports the emendation which has been made:

“—*jealousy* will not be answer'd so;

“They are not ever jealous for the cause,

“But jealous, for they are jealous: 'tis a *monster*.

“*Begot upon itself, born on itself.*”

It is, *strictly* speaking, as false that any monster can be *begot*, or *born*, on itself, as it is, that any monster (whatever may be the colour of its eyes, whether green or yellow,) can *make* its own food; but, poetically, both are equally true of that monster, *jealousy*. Mr. Steevens seems to have been aware of this, and therefore has added the word *literally*: “No monster can be *literally* said to make its own food.”

It should always be remembered, that Shakspeare's allusions scarcely ever answer precisely on both sides; nor had he ever any care upon this subject. Though he has introduced the word *monster*,—when he talked of its *making its own food*, and being *begot by itself*, he was still thinking of jealousy *only*, careless whether there was any animal in the world that would correspond with this description.

That by the words, “the meat it feeds on,” is meant, not Desdemona herself, as has been maintained, but *pabulum ælotypicæ*, may be likewise inferred from a preceding passage in which a kindred imagery is found:

“That *policy* may either last so long,

“Or feed upon such nice and waterish diet,” &c.

Good heaven, the souls of all my tribe defend  
From jealousy !

*Oth.* Why? why is this?  
Think'st thou, I'd make a life of jealousy,  
To follow still the changes of the moon  
With fresh suspicions? No : to be once in doubt,  
Is—once to be resolv'd : Exchange me for a goat,  
When I shall turn the business of my soul  
To such exsufflicate and blown surmises<sup>3</sup>,

And this obvious interpretation is still more strongly confirmed by Daniel's *Rosamond*, 1592, a poem which Shakspeare had diligently read, and has more than once imitated in *Romeo and Juliet*:

" O Jealousy——

" Feeding upon suspect that doth renew thee,

" Happy were lovers, if they never knew thee."

In this and the few other places in which I have ventured to depart from the ancient copies, I have thought it my duty to state in the fullest and clearest manner the grounds on which the emendation stands: which in some cases I have found not easily accomplished, without running into greater prolixity than would otherwise be justifiable. Malone.

8—STRONGLY loves !] Thus the folio; the quarto—*soundly* loves. Steevens.

9 Poor, and CONTENT, is RICH, and rich enough ;] So, in *Dorastus and Fawnia*, (the novel on which *The Winter's Tale* is formed,) 1592: " We are *rich*, in that we are *poor* with *content*." Malone.

The same sentiment, which is sufficiently common, is amplified by Dryden in his *Indian Emperor*:

" We to ourselves will all our wishes grant ;

" For nothing coveting, we nothing want." Steevens.

1 But riches, fineless,] Unbounded, endless, unnumbered treasures. Johnson.

2—as poor as winter,] Finely expressed: *winter* producing no fruits. Warburton.

3 To such exsufflicate and blown surmises,] [Sir Thomas Hanmer—*exsufflicate*.] This odd and far-fetched word was made more uncouth in all the editions before Sir Thomas Hanmer's, by being printed—*exsufflicate*. The allusion is to a bubble. Do not think, says the Moor, that I shall change the noble designs that now employ my thoughts, to suspicions which, like bubbles blown into a wide extent, have only an empty show without solidity ; of that the consequence of such empty fears. I will close with thy inference against the virtue of my wife. Johnson.

Matching thy inference<sup>4</sup>. 'Tis not to make me  
jealous,  
To say—my wife is fair, feeds well, loves company,  
Is free of speech, sings, plays, and dances well ;  
Where virtue is, these are more virtuous<sup>5</sup>;  
Nor from mine own weak merits will I draw  
The smallest fear, or doubt of her revolt ;

Whether our poet had any authority for the word *exsufflicate* which I think is used in the sense of *swollen*, and appears to have been formed from *sufflatus*, I am unable to ascertain : but I have not thought it safe to substitute for it another word equally unauthorised. *Suffolare* in Italian signifies to *whistle*. How then can Dr. Johnson's interpretation of *exsufflate* be supported ? The introducer of this word explains it, by "whispered, buzz'd in the ears." Malone

It seems to me that all the criticks have overlooked the meaning of the passage. *Exsufflicate* may be traced to the low Latin *exsufflare*, to spit down upon, an ancient form of exercising ; and figuratively, to spit out in abhorrence or contempt See Du Cange in v. *Exsufflare*. *Exsufflicate* may thus signify *contemptible* : and Othello may be supposed to mean, that he would not change the noble designs that then employed his thoughts for *contemptible* and *despicable* surmises Johnson's dictionary by Todd, v. *Exsuffolate*. Boswell.

4————blown surmises,

Matching thy inference.] That is,—such as you have mentioned in describing the torments of jealousy. The part of Iago's speech particularly alluded to, is that where he says :

"But O, what damned minutes tells he e'er,

"Who dotes, yet doubts ; suspects, yet strongly loves !"

M. Mason

5 Where virtue is, these are more virtuous :} An action in itself indifferent, grows *virtuous* by its end and application.

I know not why the modern editors, in opposition to the first quarto and folio, read *most*, instead of *more*.

A passage in All's Well That Ends Well, is perhaps the best comment on the sentiment of Othello: "I have those good hopes of her, education promises: his disposition she inherits: which makes fair gifts fairer." *Gratior e pulchro veniens et corporis virtus*. Steevens.

*Most* was arbitrarily introduced by the ignorant editor of the second folio Malone.

For she had eyes, and chose me: No, Iago;  
 I'll see, before I doubt; when I doubt, prove;  
 And, on the proof, there is no more but this,—  
 Away at once with love, or jealousy.

*Iago.* I am glad of this; for now I shall have  
 reason

To show the love and duty that I bear you  
 With franker spirit: therefore, as I am bound,  
 Receive it from me:—I speak not yet of proof.  
 Look to your wife; observe her well with Cassio;  
 Wear your eye—thus, not jealous, nor secure:  
 I would not have your free and noble nature,  
 Out of self-bounty, be abus'd<sup>6</sup>; look to't:  
 I know our country disposition well;  
 In Venice<sup>7</sup> they do let heaven see the pranks  
 They dare not show their husbands; their best  
 conscience

Is—not to leave undone, but keep unknown<sup>8</sup>.

*Oth.* Dost thou say so?

*Iago.* She did deceive her father, marrying you;  
 And, when she seem'd<sup>9</sup> to shake, and fear your  
 looks,  
 She lov'd them most.

6 Out of self-bounty be abus'd;] *Self-bounty*, for *inherent generosity*. Warburton.

7 — our country disposition——

In Venice] Here Iago seems to be a Venetian<sup>4</sup> Johnson  
 There is nothing in any other part of the play, properly understood, to imply otherwise. Henley.

Various other passages, as well as the present, prove him to have been a Venetian, nor is there any ground for doubting the poet's intention on this head. See p. 343, n 1. Malone.

8 Is—not to leave undone, but keep unknown.] The folio perhaps more clearly reads:

"Is not to leave't undone, but keep't unknown." Steevens.  
 The folio, by evident error of the press, reads —*kept* unknown  
 Malone

9 And, when she seem'd —] This and the following argument

*Oth.* And so she did.

*Iago.* Why, go to, then;  
She that, so young, could give out such a seeming,  
To seel her father's eyes up, close as oak,—  
He thought, 'twas witchcraft:—But I am much to  
blame;

I humbly do beseech you of your pardon,  
For too much loving you.

*Oth.* I am bound to thee for ever.

*Iago.* I see, this hath a little dash'd your spirits.

*Oth.* Not a jot, not a jot.

*Iago.* Trust me\*, I fear it has.  
I hope, you will consider, what is spoke

\* Quarto, *I faith.*

of Iago ought to be deeply impressed on every reader. Deceit and falsehood, whatever conveniences they may for a time promise or produce, are in the sum of life, obstacles to happiness. Those, who profit by the cheat, distrust the deceiver, and the act by which kindness is sought, puts an end to confidence.

The same objection may be made with a lower degree of strength against the imprudent generosity of disproportionate marriages. When the first heat of passion is over, it is easily succeeded by suspicion, that the same violence of inclination, which caused one irregularity, may stimulate to another; and those who have shown, that their passions are too powerful for their prudence, will, with very slight appearances against them be censured, as not very likely to restrain them by their virtue.

Johnson.

1 To seel her father's eyes up, close as oak,] The oak is (I believe) the most close-grained wood of general use in England. *Close as oak*, means, *close as the grain of oak*.

To seel is an expression from falconry. So, in Ben Jonson's *Catiline*:

" ————— would have kept

" Both eyes and beak seel'd up, for six sesterces."

Steevens.

To seel a hawk is to sew up his eye-lids.

In *The Winter's Tale*, Paulina says:

" The root of his opinion, which is rotten"

" As ever oak, or stone, was sound." Malone.



Comes from my love;—But, I do see you are  
mov'd :—

I am to pray you, not to strain my speech  
To grosser issues<sup>2</sup>, nor to larger reach,  
Than to suspicion.

*Oth.* I will not.

*Iago.* Should you do so, my lord,  
My speech should fall into such vile success<sup>3</sup>  
As my thoughts aim not at. Cassio's my worthy \*  
friend :

My lord, I see you are mov'd :—

*Oth.* No, not much mov'd :—  
I do not think but Desdemona's honest.

\* Quarto, *trusty*.

2 To grosser issues,] *Issues*, for *conclusions*. Warburton.

3 My speech should fall into such vile success —] *Success*,  
for *succession*, i. e. conclusion ; not prosperous issue.

Warburton.

I rather think there is a depravation, and would read :

" My speech will fall into such vile excess."

If *success* be the right word, it seems to mean *consequence* or  
*event*, as *successo* is used in Italian. Johnson.

I think *success* may, in this instance, bear its common inter-  
pretation. What Iago means seems to be this: " Should you  
do so, my lord, my words would be attended by such an infamous  
degree of success, as my thoughts do not even aim at." Iago, who  
counterfeits the feelings of virtue, might have said fall into suc-  
cess, and vile success, because he would appear to Othello, to  
wish that the enquiry into Desdemona's guilt might prove fruit-  
less and unsuccessful. See *Hamlet*, vol. vii. p. 274, n. 1.

Steevens.

The following passages will perhaps be considered as proofs  
of Dr. Johnson's explanation :

" Then the poor desolate women, fearing lest their case  
would sort to some pitifull *success*." *Palace of Pleasure*, bl. 1.

" God forbyd all hys hope should turne to such *success*."

*Promos and Cassandra*, 1578. Henderson.

So, in Sidney's *Arcadia*, p. 89, edit. 1613: " straight my  
heart misgave me some evil *success*!" It is thus used as late as  
by Barrow: " Yea to a person so disposed, that *success* which  
seemeth most *adverse* justly may be reputed the best and most  
happy." Boswell.

*Iago.* Long live she so! and long live you to think so!

*Oth.* And yet, how nature erring from itself,—

*Iago.* Ay, there's the point:—As,—to be bold with you,—

Not to affect many proposed matches,  
Of her own clime, complexion, and degree;  
Whereto, we see, in all things nature tends;  
Foh \*! one may smell, in such, a will most rank<sup>4</sup>,  
Foul disproportion, thoughts unnatural.—  
But pardon me; I do not, in position,  
Distinctly speak of her: though I may fear,  
Her will, recoiling to her better judgment,  
May fall to match you with her country forms,  
And (hapily) repent.

*Oth.* Farewell, farewell:

If more thou dost perceive, let me know more;  
Set on thy wife to observe: Leave me, Iago.

*Iago.* My lord, I take my leave. [*Going.*]

*Oth.* Why did I marry?—This honest creature doubtless,

Sees and knows more, much more, than he unfolds.

*Iago.* My lord, I would, I might entreat your honour

To scan this thing no further; leave it to time:

Though it be fit \* that Cassio have his place;

(for, sure, he fills it up with great ability,)

Yet, if you please to hold him off a while,

You shall by that perceive him and his means<sup>5</sup>:

\* Quarto, *Fie.*

† First folio, *Although 'tis fit.*

4—a WILL most rank,] *Will*, is for *wilfulness*. It is so used by Ascham. A *rank will* is *self-will* overgrown and exuberant. Johnson.

5 You shall by that perceive him and his means:] You shall discover whether he thinks his best *means* his most powerful *interest*, is by the solicitation of your lady. Johnson.

Note, if your lady strain his entertainment<sup>6</sup>  
 With any strong or vehement opportunity;  
 Much will be seen in that. In the meantime  
 Let me be thought too busy in my fears,  
 (As worthy cause I have, to fear—I am,)  
 And hold her free, I do beseech your honour.

*Oth.* Fear not my government<sup>7</sup>.

*Iago.* I once more take my leave. [Exit.

*Oth.* This fellow's of exceeding honesty,  
 And knows all qualities, with a learned spirits,  
 Of human dealings: If I do prove her haggard<sup>9</sup>,

6 —strain his ENTERTAINMENT —] Press hard his re-admission to his pay and office. *Entertainment* was the military term for admission of soldiers. Johnson.

So, in *Coriolanus*: "—the centurions, and their charges, distinctly billeted, and already in the *entertainment*." Steevens.

7 Fear not my government.] Do not distrust my ability to contain my passion. Johnson.

8 — with a LEARNED spirit,] *Learned*, for *experienced*.

Warburton.

The construction is, He knows with a learned spirit all qualities of human dealings. Johnson.

9 —If I do prove her HAGGARD,] A *haggard* hawk, is a wild hawk, a hawk unreclaimed, or irreclaimable. Johnson.

A *haggard* is a particular species of hawk. It is difficult to be reclaimed but not irreclaimable.

From a passage in *The White Devil*, or *Vittoria Corombona*, 1612, it appears that *haggard* was a term of reproach sometimes applied to a wanton: "Is this your perch, you *haggard*? fly to the stews."

Turberville says, that "*haggart* falcons are the most excellent birds of all other falcons." Latham gives to the *haggart* only the second place in the *valued file*. In Holland's *Leaguer*, a comedy, by Shakspeare's Marmyon, 1638, is the following illustrative passage.

"Before these courtiers lick their lips at her,

"I'll trust a wanton *haggard* in the wind."

Again:

"For she is ticklish as any *haggard*,

"And quickly lost.

Again, in *Two Wise Men*, and *All the Rest Fools*, 1619.  
 "the admirable conquest the falconer maketh in a hawk's na-

Though that her jesses were my dear heart-strings<sup>1</sup>,  
 I'd whistle her off, and let her down the wind,  
 To prey at fortune<sup>2</sup>. Haply, for I am black;  
 And have not those soft parts of conversation<sup>3</sup>

ture; bringing the wild haggard, having all the earth and seas to scour over uncontrollably, to attend and obey," &c. Haggard, however, had a popular sense, and was used for *wild* by those who thought not on the language of falconers. Steevens.

1 Though that her jesses were my dear heart-strings.] *Jesses* are short straps of leather tied about the foot of a hawk, by which she is held on the fist. Hanmer.

In Heywood's comedy, called, *A Woman Killed With Kindness*, 1617, a number of these terms relative to hawking occur together:

"Now she hath seiz'd the fowl, and 'gins to plume her ;

"Rebeck her not ; rather stand still and cheek her.

"So : seize her gets, her *jesses*, her bells." Steevens.

2 I'd whistle her off, and let her down the wind.

To prey at fortune.] The falconers always let fly the hawk against the wind ; if she flies with the wind behind her, she seldom returns. If therefore a hawk was for any reason to be dismissed, she was *let down the wind*, and from that time shifted for herself, and *preyed at fortune*. This was told me by the late Mr. Clark. Johnson.

This passage may possibly receive illustration from a similar one in Burton's *Anatomy of Melancholy*, p. 2, sect. i. mem. 3 : "As a long-winged hawke, when he is first *whistled off the fist*, mounts aloft, and for his pleasure fetcheth many a circuit in the ayre, still soaring higher, and higher till he comes to his full pitch, and in the end, when the game is sprung, comes down amaine, and *stoupes* upon a sudden." Percy.

Again, in *The Spanish Gipsie*, 1678, by Middleton and Rowley;

"——— That young *lannerd*,

"Whom you have such a mind to ; if you can *whistle her*

"To come to *fist*, make trial, play the young falconer."

A *lannerd* is a species of a hawk.

Again, in Beaumont and Fletcher's *Bonduca*.

"——— he that basely

"*Whistled his honour off to the wind*," &c. Steevens.

"Have you not seen, when *whistled from the fist*,

"Some falcon stoops at what her eye design'd,

"And, with her eagerness the quarry miss'd,

"Straight flies at cheek, and clips it *down the wind*."

*Dryden. Ann. Mirabil. Blakeway.*

3—PARTS of conversation—] *Parts* seem here to be syno-

That chamberers<sup>4</sup> have : Or, for I am declin'd  
 Into the vale of years ;—yet that's not much ;—  
 She's gone ; I am abus'd ; and my relief  
 Must be—to loath her. O curse of marriage,  
 That we can call these delicate creatures ours,  
 And not their appetites ! I had rather be a toad,  
 And live upon the vapour of a dungeon,  
 Than keep a corner in the thing I love,  
 For others' uses. Yet, 'tis the plague of great ones ;  
 Prerogativ'd are they less than the base ;  
 'Tis destiny unshunnable, like death<sup>5</sup> ;

nymons with *arts*, as in 'Tis Pity She's a Whore, Act II. speaking of singing and music :

" They are *parts* I love." Reed.

4—chamberers—] i. e. men of intrigue. So, in the Countess of Pembroke's *Antonius*, 1590 :

" Fal'n from a souldier to a *chamberer*."

Again, in Chaucer's *Romaunt of the Rose*, v. 4935 :

" Only through youth the *chamberere*."

Thus, in the French Poem :

Par la jeunesse la *chamberere*. Steevens.

*Chambering* and *wantonness* are mentioned together in the sacred writings. Malone.

The sense of *chamberers* may be ascertained from Rom. xxii. 13. where KOITAIΣ is rendered, in the common version, „ *not in chambering*." Henley.

5 Prerogativ'd are they less than the base ;] In asserting that the base have more prerogative in this respect than the great, that is, that base or poor are less likely to endure this forked plague, our poet has maintained a doctrine contrary to that laid down in *As You Like It*:—"Horns? even so.—*Poor men* alone? No, no: the *noblest* deer has them as huge as the *rascal*." Here we find all mankind are placed on a level in this respect, and that it is " destiny unshunnable, like death."

Shakspeare would have been more consistent if he had written:

" Prerogativ'd are they *more* than the base?"

Othello would then have answered his own question: [*No* :] 'Tis destiny, &c. Malone.

Allowance must be made to the present state of Othello's mind: passion is seldom correct in its effusions. Steevens.

6 'Tis destiny unshunnable, like death, ] To be consistent, Othello must mean, that it is destiny unshunnable by *great ones*, not by all mankind. Malone.

Even then this forked plague<sup>7</sup> is fated to us,  
When we do quicken. Desdemona comes:

*Enter Desdemona and Emilia.*

If she be false, O, then heaven mocks itself!—  
I'll not believe it.

7 — forked plague —] In allusion to a *barbed* or *forked* arrow, which, once infixed, cannot be extracted. Johnson.

Or rather, the *forked plague* is the *cuckold's horns*. Percy.

Dr. Johnson *may* be right. I meet with the same thought in Middleton's comedy of *A Mad World my Masters*, 1608:

“While the broad arrow, with the *forked head*,

“Misses his brows but narrowly.”

Again, in *King Lear*:

“— though the *fork* invade

“The region of my heart.” Steevens.

I have no doubt that Dr. Percy's interpretation is the true one. Let our poet speak for himself. “Quoth she,” says Papdarnus in *Troilus and Cressida*, “which of these hairs is Paris, my husband? The *forked* one,” quoth he; “pluck it out, and give it him.” Again, in the *Winter's Tale*:

“—o'er head and ears a *fork'd* one.”

So, in Tarleton's *News out of Purgatorie*: “—but the old squire, knight of the *forked order*—.”

One of Sir John Harrington's Epigrams, in which our poet's very expression is found, puts the matter beyond a doubt:

“Actæon guiltless unawares espying

“Naked Diana bathing in her bowre,

“Was plagu'd with *hornes*; his dogs did him devoure;

“Wherefore take heed, ye that are curious, prying,

“With some such *forked plague* you be not smitten,

“And in your foreheads see your faults be written.”

Malone.

8—Desdemona comes:] Thus the quartos. The folio reads —*Look where she comes*. Steevens.

9 If she be false, O, then heaven mocks itself!] i. e. renders its own labours fruitless, by forming so beautiful a creature as Desdemona, and suffering the elegance of her person to be disgraced and sullied by the impurity of her mind.—Such, I think, is the meaning.—The construction, however, may be different. If she be false, O, then even *heaven itself* cheats us with “unreal mockeries,” with false and specious appearances, intended only to deceive. Malone.

The first of the foregoing explanations, is, I believe, the true one.—“If she be false, heaven disgraces itself by creating woman

*Des.* How now, my dear Othello?  
Your dinner, and the generous islanders<sup>1</sup>  
By you invited, do attend your presence.

*Oth.* I am to blame.

*Des.* Why is your speech so faint? are you not  
well?

*Oth.* I have a pain upon my forehead here.

*Des.* Faith, that's with watching; 'twill away  
again:

Let me but bind it hard, within this hour  
It will be well

*Oth.* Your napkin is too little<sup>2</sup>;  
[*He puts the Handkerchief from him, and it  
drops.*]

Let it alone. Come, I'll go in with you.

after its own image. To have made the resemblance perfect, she  
should have been good as well as beautiful." Steevens.

1 — the GENEROUS islanders —] Are the islanders of rank,  
distinction. So, in *Measure for Measure*:

"The generous and gravest citizens

"Have hent the gates."

*Generous* has here the power of *generosus*, Lat. This explanation,  
however, may be too particular. Steevens.

2 I am to blame, &c.] These speeches are thus given in the  
folio:

"*Oth.* I am to blame.

"*Des.* Why do you speak so faintly?

"Are you not well?

"*Oth.* I have a pain upon my forehead here." Boswell.

3 Your NAPKIN, &c.] Ray says, that a pocket handkerchief is  
so called about Sheffield in Yorkshire. So, in Greene's *Never  
too Late*, 1616: "I can wet one of any new lockeram napkins  
with weeping."

*Napery* signifies linen in general. So, in Decker's *Honest  
Whore*, 1635: "— prythee put me into wholesome napery."  
Again, in Chapman's *May Day*, 1611: "Besides your munition  
of manchet, napery, plates," &c. Again, in *Hide Park*, by Shir-  
ley, 1637: "A gentleman that loves clean napery." *Naperia*,  
Ital. Steevens.

In the North of England, and in Scotland, this term for a  
handkerchief is still used. The word occurs in *Macbeth*, *Julius  
Cæsar*, and many other of these plays. Malone

*Des.* I am very sorry that you are not well.

[*Exeunt Oth and Des.*]

*Emil.* I am glad I have found this napkin ;  
This was her first remembrance from the Moor :  
My wayward husband hath a hundred times  
Woo'd me to steal it : but she loves the token,  
(For he conjur'd her, she would ever keep it,)  
That she reserves it evermore about her,  
To kiss, and talk to. I'll have the work ta'en out,  
And giv't Iago :  
What he'll do with it, heaven knows, not I ;  
I nothing, but to please his fantasy<sup>5</sup>.

*Enter Iago.*

*Iago.* How now ! what do you here alone ?

*Emil.* Do not you chide ; I have a thing for you.

*Iago.* A thing for me ?—it is a common thing.

*Emil.* Ha !

4—I'll have the work TA'EN OUT,] That is, *copied*. Her first thoughts are, to have a copy made of it for her husband, and restore the original to Desdomona. But the sudden coming in of Iago, in a surly humour, makes her alter her resolution, to please him. The same phrase afterwards occurs between Cassio and Bianca, in Scene IV. BLACKSTONE.

This scheme of getting the work of this valued handkerchief copied, and restoring the original to Desdemona, was, I suppose, introduced by the poet, to render Emilia less unamiable.

It is remarkable, that when she perceives Othello's fury on the loss of this token, though she is represented as affectionate to her mistress, she never attempts to relieve her from her distress ; which she might easily have done by demanding the handkerchief from her husband, or divulging the story, if he refused to restore it.—But this would not have served the plot.

Shakspeare fell into this incongruity by departing from Cinthio's novel; for there, while the artless Desdemona is caressing the child of Othello's ancient, (the Iago of our play,) the villain steals the handkerchief which hung at her girdle, without the knowledge of his wife. Malone.

5 I nothing, but to please his fantasy.] Thus the folio. The quarto 1622 reads :

" I nothing known but for his fantasy." Steevens



*Iago.* To have a foolish wife.

*Emil.* O, is that all? What will you give me  
now

For that same handkerchief?

*Iago.* What handkerchief?

*Emil.* What handkerchief?

Why, that the Moor first gave to Desdemona;  
That which so often you did bid me steal.

*Iago.* Hast stolen it from her?

*Emil.* No, faith; she let it drop by negligence;  
And, to the advantage, I, being here, took't up<sup>5</sup>.  
Look, here it is.

*Iago.* A good wench; give it me.

*Emil.* What will you do with it, that you have  
been so earnest

To have me filch it?

*Iago.* Why, what's that to you?

[*Snatching it*

*Emil.* If it be not for some purpose of import,  
Give it me again: Poor lady! she'll run mad,  
When she shall lack it.

*Iago.* Be not you known of't<sup>6</sup>; I have use for it.  
Go, leave me. [*Exit Emilia.*

5 — to the advantage, &c.] I being *opportunately* here, took it up. Johnson.

So, Marlowe's King Edward II.:

"And there stay time's *advantage* with your son." Reed.

6 Be not you KNOWN OF'T;] i. e. seem as if you know nothing of the matter. The folio reads—Be not *acknown on't*; meaning, perhaps,—“do not acknowledge any thing of the matter.”

This word occurs also in the seventh book of Golding's translation of Ovid's *Metamorphosis*:

“Howbeit I durst not be so bolde of hope *acknowne* to be.”

Again, in Puttenham's *Arte of English Poesie*, 1599, p. 212: “—so would I not have a translatour be ashamed to be *acknownen* of his translation” Steevens.

Again, in the *Life of Ariosto*, subjoined to Sir John Harrington's translation of *Orlando*, p. 418, edit. 1607: “Some say, he was married to her privilie, but durst not be *acknowne* of it.

Porson.

I will in Cassio's lodging lose this napkin,  
 And let him find it: Trifles, light as air,  
 Are, to the jealous, confirmations strong  
 As proofs of holy writ. This may do some-  
 thing.

The Moor already changes with my poison:—  
 Dangerous conceits are, in their natures, poisons,  
 Which, at the first, are scarce found to distaste;  
 But, with a little act upon the blood,  
 Burn like the mines of sulphur.—I did say so<sup>8</sup>:—

“Be not you *known of*” Thus the quarto, except that it has *on't*, the vulgar corruption in speaking and writing of *of* or *of it*; as is proved by various passages in these plays as exhibited in the folio and quarto; where in one copy we find the corrupt and in the other the genuine words; and both having the same meaning.

The participial adjective, found in the folio, is used by Thomas Kyd, in his *Cornelia*, a tragedy, 1594:

“Our friend's misfortune doth increase our own

“*Cic.* But ours of others will not be *acknown*.” Malone

7 The Moor already, &c.] Thus the folio. The line is not in the original copy, 1622. Malone.

8—I did say so;] As this passage is supposed to be obscure, I shall attempt an explanation of it.

Iago first ruminates on the qualities of the passion which he is labouring to excite; and then proceeds to comment on its effects. “Jealousy (says he) with the smallest operation on the blood, flames out with all the violence of sulphur,” &c.

“—I did say so;

“Look where he comes—!”

i. e. I knew that the least touch of such a passion would not permit the Moor to enjoy a moment of repose:—I have just said that jealousy is a restless commotion of the mind; and look where Othello approaches, to confirm the propriety and justice of my observation. Steevens.

As Mr. Steevens has by his interpretation elicited some meaning (though I still think an obscure one) out of this difficult hemistich, I readily retract an amendment I had formerly proposed, being of opinion that such bold and licentious conjectures can never be warranted, unless where the sense is quite desperate.

Blackstone.

*Enter Othello.*

Look, where he comes ! Not poppy, nor mandra-  
gora<sup>9</sup>,  
Nor all the drowsy syrups of the world,  
Shall ever medicine thee to that sweet sleep  
Which thou ow'dst yesterday<sup>1</sup>.

*Oth.* Ha ! ha ! false to me ? to me ?

*Iago.* Why, how now, general ? no more of that.

*Oth.* Avaunt ! be gone ! thou hast set me on  
the rack.—

I swear, 'tis better to be much abus'd,  
Than but to know't a little.

*Iago.* How now, my lord ?

*Oth.* What sense had I of her stolen hours of  
lust<sup>2</sup> !

9—nor MANDRAGORA.] The *mandragoras* or *mandrakes* has a soporifick quality, and the ancients used when they wanted an opiate of the most powerful kind.

So, Antony and Cleopatra, Act I, Sc. VI.:

“—give me to drink *mandragora*,

“That I may sleep out this great gap of time

“My Antony is away.” Steevens.

1 Which thou ow'dst yesterday.] To *owe* is, in our author, oftener to *possess*, than to *be indebted*, and such is its meaning here. Johnson.

2 What sense had I, &c.] A similar passage to this and what follows it, is found in an *unpublished* tragi-comedy by Thomas Middleton, called *The Witch*.

“I feeke no ease ; the burthen's not yet off,

“So long as the abuse sticks in my knowledge.

“Oh, tis a paine of hell to know one's shame !

“Had it byn hid and don, it had been don happy,

“For he that's ignorant, lives long and merry.

Again :

“Had'st thou byn secret, then had I byn happy,

“And had a hope (like man) of joies to come.

“Now here I stand a stayne to my creation,

“And which is heavier than all torments to me,

“The understanding of this base adultery,” &c.

I saw it not, thought it not, it harm'd not me:  
 I slept the next night well, was free and merry;  
 I found not Cassio's kisses on her lips:  
 He that is robb'd, not wanting what is stolen,  
 Let him not know't, and he's not robb'd at all.

*Iago.* I am sorry to hear this

*Oth.* I had been happy, if the general camp,  
 Pioneers and all<sup>4</sup>, had tasted her sweet body,

This is uttered by a jealous husband who supposes himself to have just destroyed his wife.

Again, *Iago* says:

"Dangerous conceits, &c.

"— with a little act upon the blood,

"Burn like the mines of sulphur."

Thus *Sebastian*, in *Middleton's* play:

"When a suspect doth catch once, it burnes maynely."

A scene between *Francisca* and her brother *Antonio*, when she first excites his jealousy, has likewise several circumstances in common with the dialogue which passes between *Iago* and *Othello* on the same subject.

This piece also contains a passage very strongly resembling another in *Hamlet*, who says: "I am but mad north-north-west: when the wind is southerly, I know a hawk from a hand-saw." — Thus, *Almachides*: "There is some difference betwixt my joviall condition and the lunary state of madness. I am not quight out of my witts: I know a bawd from an aqua-vitæ shop, a strumpet from wild-fire, and a beadle from brimstone"

For a further account of this MS. play, see in vol. ii. a note on Mr. Malone's Attempt to ascertain the Order in which the Pieces of Shakspeare were written:—Article, *Macbeth*.

Steevens.

3 I slept the next night well, was free and merry;] Thus the quartos. The folio reads—

"I slept the next night well; *fed well*; was free and merry.

Steevens.

4—if the general camp,

PIONEERS and all,] That is, the most abject and vilest of the camp. Pioneers were generally degraded soldiers, appointed to the office of pioneer, as a punishment for misbehaviour.

"A soldier ought ever to retaine and keepe his arms in, saftie and forth comming, for he is more to be detested than a coward, that will lose or play away any part thereof, or refuse it for his ease, or to avoid paines; wherefore such a one is to be dismissed with punishment, or to be made some *abject pioher*."

So I had nothing known : O now ; for ever,  
 Farewell the tranquil mind ! farewell content ;  
 Farewell the plumed troop \*, and big wars,  
 That make ambition virtue O, farewell !  
 Farewell the neighing steed, and the shrill trump,

\* First folio, *troops*.

The Art of War and England Traynings, &c. by Edward Davies, Gent. 1619.

So, in The Laws and Ordinances of War, established by the Earl of Essex, printed in 1640: " If a trooper shall loose his horse or hackney, or a footman any part of his arms, by negligence or lewdnesse, by dice or cardes ; he or they shall remain in qualitie of *pioners*, or scavengers, till they be furnished with as good as were lost, at their own charge." Grose.

Farewell the plumed troop, and the big wars,—

Farewell the neighing steed, &c.] In a very ancient drama entitled Common Conitions, printed about 1576, Sedmond, who has lost his sister in a wood, thus expresses his grief:

" But farewell now, my coursers brave, attraped to the ground !

" Farewell ! adue all pleasures eke, with comely hauke and hounde !

" Farewell, ye nobles all, farewell eche marsial knight,

" Farewell, ye famous ladies all, in whom I did delight !

" Adue, my native soile, adue, Arbaccus kyng,

" Adue, eche wight, and marsil knigh, adue, eche living thyng !"

One is almost tempted to think that Shakspeare had read this old play.

I produced the above passage some years ago, as bearing a resemblance which I still think it does, to Shakspeare: but this speech of Othello's may rather have been suggested by a poem of George Peeles: "A Farewell, entitled to the Famous and Fortunate Generalis of our English Forces, Sir John Norris and Syr Francis Drake, 1589," where we meet with the following lines:

" Change love for armes ; gyrt to your blades, my boyes ;

" Your rests and muckets take, take helme and targe,

" And let God Mars his consort make you mirth,

" The ~~roaring~~ cannon, and the brazen trumpe,

" The ~~angry~~ sounding drum, the whistling fife,

" The shriekes of men, the princelie *coursers* ney Malone.

I know not why we should suppose that Shakspeare borrowed so common a repetition as these diversified farewells from any preceding drama. A string of *adieux* is perhaps the most tempting of all repetitions, because it serves to introduce a train of imagery

The spirit-stirring drum, the ear-piercing fife<sup>6</sup>,  
The royal banner ; and all quality,

as well as to solemnify a speech or composition. Wolsey, like Othello, indulges himself in many *farewells* ; and the

*Valete, aprica montium cacumina !*

*Valete, opaca vallium cubilia ! &c.*

are common to poets of different ages and countries. I have now before me an ancient MS. English poem, in which sixteen succeeding verses begin with the word *farewell*, applied to a variety of objects and circumstances :

“ *Farewell prowess in purpell pall,*” &c. Steevens.

6 The spirit-stirring drum, the ear-piercing fife,] In mentioning the *fife* joined with the *drum* Shakspeare, as usual, paints from the life; these instruments accompanying each other being used in his age by the English soldiery. The *fife*, however, as a martial instrument, was afterwards entirely discontinued among our troops for many years, but at length revived in the war before the last. It is commonly supposed that our soldiers borrowed it from the Highlanders in the last rebellion; but I do not know that the *fife* is peculiar to the Scotch, or even used at all by them. It was first used within the memory of man among our troops by the British guards, by order of the Duke of Cumberland, when they were encamped at Maestricht, in year 1747, and thence soon adopted into other English regiments of infantry. They took it from the Allies with whom they served. This instrument, accompanying the drum, is of considerable antiquity in the European armies, particularly the German. In a curious picture in the Ashmolean Museum at Oxford, painted 1525, representing the siege of Pavia by the French King, where the emperor was taken prisoner, we see *fifes* and *drums*. In an old English treatise written by William Garrard before 1587, and published by one captain Hitchcock in 1591, intituled *The Art of Warre*, there are several wood-cuts of military evolutions, in which these instruments are both introduced. In Rymer's *Fœdera*, in a diary of King Henry's siege of Bulloigne, 1544, mention is made of the *drommes* and *viffleurs* marching at the head of the King's army. Tom. xv. p. 58.

The *drum* and *fife* were also much used at ancient festivals, shows, and processions. Gerard Leigh, in his *Accidence of Armorie* printed in 1576, describing a Christmas magnificently celebrated at the Inner Temple, says, “ We entered the prince his hall, where anon we heard the noyse of *drum* and *fife*.” p. 119. At a stately masque on Shrove-Sunday, 1510, in which King Henry VIII. was an actor, Holinshed mentions the entry “ of a *drum* and *fife* apparelled in white damaske and grene bonnetts.”

Pride, pomp, and circumstance of glorious war !  
 And O you mortal engines, whose rude throats 8  
 The immortal Jove's dread clamours counterfeit,

Chron. iii. 805, col. 2. There are many more instances in Holinshed and Stowe's Survey of London.

From the old French word *vifleur*, above-cited, came the English word *whiffler*, which anciently was used in its proper *literal* sense. Strype, speaking of a grand tilting before the court in Queen Mary's reign, 1554, says, from an old journal, that King Philip and the challengers entered the lists, preceded by "their *whifflers*, their footmen, and their armourers." Eccles. Memor. iii. p. 211. This explains the use of the word in Shakspeare, where it is also literally applied. King Henry V. Act IV. Sc. ult.:

"—behold the British beach

" Pales in the flood with men, with wives and boys,

" Whose shouts and claps out-voice the deep-mouth'd sea

" Which, like a *mighty whiffler* 'fore the king,

" Seems to prepare his way."

By degrees, the word *whiffler* hence acquired the metaphorical meaning, which it at present obtains in common speech, and became an appellation of contempt. *Whiffler*, a light trivial character, *a fellow hired to pipe at processions*. T. Warton.

In the old dramatiack piece, intitled, Wine, Beer, Ale, and Tobacco, 2d edit. 1680, Tobacco says to Beer :

"—it will become your duty to obey me."

To which Wine replies :

" You our sovereign ! a mere *whiffler* !"

Again, in Ram-Alley, or Merry Tricks. 1611 :

"—he was known

" But only for a swaggering *whiffler*." Steevens.

7 Pride, pomp, and circumstance of glorious war !] Sir W. D'Avenant does not appear to have been scrupulous of adopting almost Shakspeare's own words. So, in Albovine, 1629 :

" Then *glorious war*, and all *proud circumstance*

" That gives a soldier noise, for evermore *farewell*."

Steevens.

Fletcher has imitated this passage of Othello, in his Propertius, which was first represented in May 1622 :

"—and to keep

" My faith untainted; *farewel pride, and pomp*,

" And *circumstance of glorious majesty*,

" Farewel, for ever !" Malone.

8—whose rude throats—] So, Milton, Paradise Lost, b. vi. :

" From those *deep-throated engines*," &c.

The quarto 1622 reads—whose *wide* throats. Steevens.

Farewell ! Othello's occupation's gone !

*Iago.* Is it possible ?—My lord,—

*Oth.* Villain, be sure thou prove my love a whore ;

Be sure of it ; give me the ocular proof ;

[ *Taking him by the Throat.*

Or, by the worth of mine eternal soul 9,

Thou hadst been better have been born a dog 1,

Than answer my \* wak'd wrath.

*Iago.* Is it come to this ?

*Oth.* Make me to see it ; or (at the least) so prove it.

That the probation bear no hinge, nor loop,

To hang a doubt on ; or, woe upon thy life !

*Iago.* My noble lord,—

*Oth.* If thou dost slander her, and torture me, Never pray more: abandon all remorse 2 ;

On horror's head horrors accumulate :

Do deeds to make heaven weep 3, all earth amaz'd,

For nothing canst thou to damnation add,

Greater than that.

Quarto, *man's*.

9—MINE eternal soul,] Perhaps the quarto 1622 more forcibly reads—

“——*man's* eternal soul——.”

Shakspeare might have designed an opposition between *man* and *dog*. Steevens.

1 THOU HADST BEEN better have been born a dog,] Thus, in Chapman's translation of the sixth Iliad :

“——that had been better born

“ *A dog*, than such a horrid dame.” Steevens.

2—abandon all remorse ;] All tenderness of nature, all pity ; in which sense, as Mr. Steevens has justly observed, the word was frequently used in Shakspeare's time. See p. 391, n. 1. The next line shows it is used in this sense here. Malone.

3 Do deeds to make heaven weep,” So, in *Measure for Measure* :

“ Plays such fantastick tricks before high heaven

“ *As make the angles weep.*” Steevens.



*Iago* O grace ! O heaven defend\* me !  
Are you a man ? have you a soul, or sense ?—  
God be wi' you ; take mine office.—O wretched  
fool,

That liv'st<sup>4</sup> to make thine honesty a vice !—  
O monstrous world ! Take note, take note, O world  
To be direct and honest, is not safe.—

I thank you for this profit: and, from hence,  
I'll love no friend, since<sup>5</sup> love breeds such offence.

*Oth.* Nay, stay:—Thou should'st be honest.

*Iago.* I should be wise; for honesty's a fool,  
And loses that it works for.

*Oth.* By the world<sup>6</sup>,  
I think my wife be honest, and think she is not;  
I think that thou art just, and think thou art not;  
I'll have some proof: Her name<sup>7</sup>, that was as fresh  
As Diana's visage, is now begrim'd and black  
As mine own face.—If there be cords, or<sup>a</sup> knives,  
Poison, or fire, or suffocating streams,  
I'll not endure it<sup>8</sup>.—Would, I were satisfied !

*Iago.* I see, sir, you are eaten up with passion :

\* First folio, *forgive*.

4 That liv'st —] Thus the quarto. The folio —that lov'st.  
Steevens.

5—since—] Thus the quarto. The folio,—*sith*, an antiquated word, with the same meaning. It occurs again in p. 386, l. 2. Steevens.

6 By the world, &c.] This speech is not in the first edition.  
Pope.

7—Her name, &c.] The folio, where alone this speech is found—*My name*. A similar image is found in *Lust's Dominion*, by Marlowe, where the Moor says:

“ ——— Cardinal, this disgrace

“ Shall dye thy soul as inky as my face.” Malone.

8 — If there be cords, or knives,  
Poison, or fire, or suffocating streams,  
I'll not endure it.] So, in *Pericles*:

“ If fires be hot, knives sharp, or waters deep,

“ Untied I still my virgin knot will keep,” Malone.

I do repent me, that I put it to you.

You would be satisfied?

*Oth.*

Would? nay, I will.

*Iago.* And may: But, how? how satisfied, my lord?

Would you, the supervisor, grossly gape on?

Behold her tupp'd<sup>9</sup>?

*Oth.*

Death and damnation! O!

*Iago.* It were a tedious difficulty, I think,  
To bring them to that prospect: Damn them then,  
If ever mortal eyes do see them bolster,  
More than their own! What then? how then?  
What shall I say? Where's satisfaction?  
It is impossible, you should see this,  
Were they as prime as goats<sup>1</sup>, as hot as monkeys,  
As salt as wolves in pride, and fools as gross  
As ignorance made drunk. But yet, I say,  
If imputation, and strong circumstances,—  
Which lead directly to the door of truth,—  
Will give you satisfaction, you may have it.

*Oth.* Give me a living reason<sup>2</sup> that she's disloyal.

9 Behold her TUPP'D? ] A ram in Staffordshire and some other counties is called a *tup*. So, in the first Act:

“ — an old black ram

“ Is *tupping* your white ewe.” Steevens.

The old copies have—*topp'd*. Mr. Theobald made the correction, Malone.

1 Were they as PRIME as goats.] *Prime* is *prompt*, from the Celtick or British *prim*. Hanmer.

From *prim*, *forward*; French. Ritson.

So, in *The Vow-breaker*, or the *Faire Maide of Clifton*, 1636:

“ More *prime* than goats or monies in their prides.”

Again, in *Churchyard's Dreame*, 1593:

“ Colde fortune may torment me sore,

“ And so may shifts some time:

“ Not hatred troubles men much more

“ Than Venus in her *prime*.” Steevens.

“ Venus in her *prime*,” means, I apprehend, nothing more than ‘Venus in her *youth*, youthful beauty.’ Malone.

*Iago.* I do not like the office :  
 But, sith I am enter'd in this cause so far,—  
 Prick'd to it by foolish honesty and love,—  
 I will go on. I lay with Cassio lately;  
 And, being troubled with a raging tooth,  
 I could not sleep.  
 There are a kind of men so loose of soul,  
 That in their sleeps will mutter their affairs;  
 One of this kind is Cassio:  
 In sleep I heard him say,—*Sweet Desdemona,*  
*Let us be wary, let us hide our loves !*  
 And then, sir, would he gripe, and wring my hand,  
 Cry,—*O, sweet creature !* and then kiss me hard,  
 As if he pluck'd up kisses by the roots,  
 That grew upon my lips : then laid his leg  
 Over my thigh, and sigh'd ; and kiss'd ; and then  
 Cry'd<sup>3</sup>,—*Cursed fate ! that gave thee to the Moor !*

2 Give me a LIVING reason—] *Living, for speaking, manifest.*  
 Warburton.

“ Give me a *living* reason *that* she's disloyal.” Thus the quarto 1622. The folio omits the word *that*, probably for the sake of the metre; but our poet often uses such words as *reason*, as a monosyllable.

A *living* reason is a reason founded on fact and experience, not on surmise or conjecture: a reason that convinces the understanding as perfectly as if the fact were exhibited *to the life*. Malone.

How such words as *reason* can be pronounced as *monosyllables*. I am yet to learn. Steevens.

Mr. Steevens might as well have required to be taught how *brother* can be used as taking up the time of one syllable ; how *either*, how *neither*, *never*, *whether* *cousin*, every one of which is so used by Shakspeare. He has passed over without objection, in this very play, two instances of contraction, quite as harsh as that which I have here supposed. See Act IV. Sc. II :

“ How have I been behayed, that he might stick

“ The *small'st* opinion on my *great'st* abuse.” Malone.

What Othello here demands is *actual* proof, arising from some positive fact. Henley.

3—and sigh'd, and kiss'd ; and then

Cry'd,] Thus the quarto 1622. The folio reads :

“—then lay'd his leg o'er my thigh,

“And sigh, and kiss, and then cry, cursed fate,” &c. Malone.

Oth. O monstrous ! monstrous !

Iago. Nay, this was but his dream.

Oth. But this denoted a foregone conclusion<sup>4</sup>;  
'Tis a shrewd doubt, though it be but a dream<sup>5</sup>.

Iago. And this may help to thicken other proofs,  
That do demonstrate thinly.

Oth. I'll tear her all to pieces.

Iago. Nay, but be wise: yet we see nothing  
done;

She may be honest yet. Tell me but this,—  
Have you not sometimes seen a handkerchief.  
Spotted with strawberries, in your wife's hand ?

Oth. I gave her such a one ; 'twas my first gift.

Iago. I know not that; but such a handkerchief,  
(I am sure it was your wife's,) did I to day  
See Cassio wipe his beard with.

Oth. If it be that.—

Iago. If it be that, or any that was hers,  
It speaks against her with the other proofs.

4—a foregone conclusion ;] *conclusion for fact.*

Warburton.

A *conclusion* in Shakspeare's time meant an *experiment* or *trial*.  
See the last speech in *Antony and Cleopatra*. Malone.

5 'Tis a shrewd doubt, &c.] The old quarto gives this line, with  
the two following, to Iago ; and rightly. Warburton.

In the folio this line is given to Othello. Malone.

I think it more naturally spoken by Othello, who, by dwelling  
so long upon the proof, encouraged Iago to enforce it. Johnson.

6—yet we see nothing done; This is an oblique and secret  
mock at Othello's saying,—*Give me the ocular proof.*

Warburton.

7—THAT WAS HERS] The only authentick copies, the quarto  
1622 and the folio, read—or any, it was hers. For the emenda-  
tion I am answerable. The mistake probably arose from *it* only  
being written in the manuscript. The modern editors, following  
an amendment made by the editor of the second folio, read—  
*if 'twas hers.* Malone.

I prefer Mr. Malone's correction to that of the second folio,  
though the latter gives sense where it was certainly wanting.

Stevens.

*Oth.* O, that the slave had forty thousand lives;  
 One is too poor, too weak for my revenge!  
 Now do I see 'tis true<sup>8</sup>.—Look here, Iago;  
 All my fond love thus do I blow to heaven<sup>9</sup>:  
 'Tis gone.—  
 Arise, black vengeance, from thy hollow cell<sup>1</sup>!

8 Now do I see 'tis TRUE.] The old quarto reads:

“ Now do I see 'tis time.”

And this is Shakspeare's, and has in it much more force and solemnity, and preparation for what follows: as alluding to what he had said before:

“ ————— No Iago!

“ I'll see before I doubt, when I doubt prove;

“ And, on the proof, there is no more but this,

“ Away at once with love or jealousy.”

This time was now come. Warburton.

9 All my fond love thus do I BLOW TO HEAVEN] So, in Marlowe's *Lust's Dominion*, 1657:

“ Are these your fears? thus blow them into air.”

Malone.

Marlowe's idea was perhaps caught from Horace:

Tradam protervis in mare Creticum

Portare ventis. Steevens.

1—from thy HOLLOW CELL! Thus the quarto 1622. The folio reads—from *the hollow hell*. *Hollow*, Dr. Warburton considers as “ a poor unmeaning epithet.” Malone.

I do not perceive that the epithet *hollow* is at all unmeaning, when applied to hell, as it gives the idea of what Milton calls—

“ ——— the void profound

“ Of unessential night,”

Or the *inane profundum* of Lucretius.

The same phrase indeed occurs in Jasper Heywood's translation of Seneca's *Thyestes*, 1500: \*

“ Where most prodigious ugly things the *hollow hell* doth hide.”

Again, in Goulart's *Admirable Histories*, 1607, p. 626; “—cast headlong into places under-ground that were wonderful *hollow*—where he had seen the persons of the wicked, their punishments, &c.

Again, in Arthur Hall's translation of the eighth *Iliad*.

“ Into the *hollow* dreadful hole which *Tartare* men do tel.”

Steevens.

Again, in *Paradise Lost*, b. i. v. 134, the same epithet and subjects occur.

Yield up, O love, thy crown, and hearted throne<sup>2</sup>,  
To tyrannous hate! swell, bosom, with thy fraught<sup>3</sup>.  
For 'tis of aspicks' tongues!

*Iago* Pray, be content.

*Oth.* O, blood, Iago, blood!

*Iago.* Patience, I say; your mind, perhaps, may change.

*Oth.* Never, Iago<sup>4</sup>. Like to the Pontick sea<sup>5</sup>,  
Whose icy current and compulsive course

"He call'd so loud, that all the hollow deep

"Of hell resounded." *Howe White*.

Milton was a great reader and copier of Shakspeare, and he undoubtedly read his plays in the folio, without thinking of examining the more ancient quartos. In the first book of *Paradise Lost*, we find:

"—the universal host up sent

"A shout that tore hell's concave" *Malone*

See *Romeo and Juliet*, vol vi p 89, *Steevens*.

2—Hearted throne,] *Hearted* throne, is the heart on which thou wast enthroned. *Johnson*,

So, in *Twelfth Night*:

"It gives a very echo to the seat,

"Where love is thron'd"

See also *Romeo and Juliet*, vol vi p. 216. *Malone*.

3—swell, bosom. &c.] i e *swell*, because the fraught is of poison. *Warburton*.

4 Never, Iago.] From the word *Like*, to *marble heaven*, inclusively, is not found in the quarto 1622. *Malone*.

5 Like to the Pontick sea. &c.] This simile is omitted in the first edition: I think it should be so, as an unnatural excursion in this place. *Pope*.

Every reader will, I durst say, abide by Mr *Pope's* censure on this passage. When Shakspeare grew acquainted with such particulars of knowledge, he made a display of them as soon as opportunity offered. He found this in the second book and 97th chapter of *Pliny's Natural History*, as translated by *Philemon Holland*, 1601. "And the sea Pontus evermore floweth and runneth out into Propontis, but the sea never retireth backe againe within Pontus."

Mr. Edwards in his MS. notes, conceives this simile to allude to Sir Philip Sidney's device, whose impress, *Caspian* is his Remains, says, was the Caspian sea, with this motto, *Sine refluxu* *Steevens*.

Ne'er feels retiring ebb<sup>6</sup>, but keeps due on  
 To the Propontick, and the Hellespont;  
 Even so my bloody thoughts, with violent pace,  
 Shall ne'er look back, ne'er ebb to humble love,  
 Till that a capable and wide revenge<sup>7</sup>  
 Swallow them up—Now, by yond' marble heaven<sup>8</sup>,  
 In the due reverence of a sacred vow [Kneels.  
 I here engage my words.

Iago.

Do not rise yet.—

[Kneels.

Witness, you ever-burning lights above!  
 You elements that clip us round about!  
 Witness, that here Iago doth give up  
 The execution of his wit, hands, heart,

6 Ne'er ~~FEELS~~ retiring ebb,] The folio, where alone this passage is found, reads—Ne'er *keeps* retiring ebb, &c. Many similar mistakes have happened in that copy, by the compositor's repeating a word twice in the same line. So in Hamlet:

"My *news* shall be the *news* [i. fruit] to that great feast"

Again, *ibidem*:

"The spirit, upon whose *spirit* depend and rest," &c.  
 instead of upon whose *weal*. The correction was made by Mr. Pope. Malone.

7—a CAPABLE and wide revenge—] *Capable* perhaps signifies *ample*, *capacious*. So, in As You Like It:

"The cicatrice and *capable* impressure"

Again in Pierce Penniless's Supplication to the Devil, by Nashe, 1592: "Then belike, quoth I, you make this word, Dæmon, a *capable* name, of Gods, of men, of devils."

It may, however, mean *judicious*. In Hamlet the word is often used in the sense of *inelligent*. What Othello says in another place seems to favour this latter interpretation:

"Good; good;—the justice of it pleases me" Malone

*Capable*, means, I suppose, *capacious*, *comprehensive*.

Steevens.

8—by yond' ~~marble~~ heaven.] In Soliman and Perseda, 1599, I find the same expression:

"Now by the *marble* face of the welkin," &c. Steevens.

So, in Marston's Antonio and Mellida, 1602:

"And pleas'd the *marble* heavens." Malone.

9 The execution—] The first quarto reads—*excellency*

Steevens.

To wrong'd Othello's service ! let him command,  
And to obey shall be in me remorse,  
What bloody work soever<sup>1</sup>.

By *execution* Shakspeare meant *employment or exercise* So, in Love's Labours Lost:

" Full of comparisons and wounding flouts,

" which you on all estates will *execute*."

The quarto 1622 reads—*hand*. Malone.

Again, in Troilus and Cressida:

" In fellest manner *execute* your aims." Steevens.

1 ——— let him command,

And to obey shall be in me REMORSE,

What bloody work soever.] Iago devotes himself to wronged Othello, and says, *Let him command whatever bloody business, and in me it shall be an act, not of cruelty, but of tenderness to obey him ; not of malice to others, but of tenderness for him.* If this sense be thought too violent, I see nothing better than to follow Mr. Pope's reading, as it is improved by Mr. Theobald.

Johnson

The quarto 1622 has not the words—in me. They first appeared in the folio. Theobald reads—*Nor to obey, &c.* Malone.

Dr. Johnson's interpretation is undoubtedly the true one ; and I can only claim the merit of supporting his sense of the word *remorse*, i. e. *pity*, by the following instances.

In Lord Surrey's translation of the fourth Æneid, Dido says to her sister:

" Sister, I crave thou have *remorse* of me."

Again, in King Edward III 1599, that Prince speaking to the citizens of Calais:

" But for yourselves, look you for no *remorse*."

Again, in Sir Clyomon Knight of the Golden Shield, 1599:

" Who taketh no *remorse* of womankind "

Again, in Sir John Oldcastle, 1600:

" Here stand I, craving no *remorse* at all."

I could add many more instances, but shall content myself to observe that the sentiment of Iago bears no small resemblance to that of Afviragus in Cymbeline:

" I'd let a parish of such Clotens blood,

" And praise myself for charity." Steevens.

Before I saw Dr. Johnson's edition of Shakspeare, my opinion of this passage was formed, and written, and thus I understood it : " Let him command any bloody business, and to obey him shall be in me an act of pity and compassion for wrong'd Othello." *Remorse* frequently signifies *pity*, *mercy*, *compassion*,



*Oth.* I greet thy love,  
Not with vain thanks, but with acceptance boun-  
teous,  
And will upon the instant put thee to't:  
Within these three days let me hear thee say,  
That Cassio's not alive.

*Iago.* My friend is dead; 'tis done, at your re-  
quest:  
But let her live.

*Oth.* Damn her, lewd minx! O, damn her!  
Come, go with me apart; I will withdraw,  
To furnish me with some swift means of death  
For the fair devil. Now art thou my lieutenant.

*Iago.* I am your own for ever. [Exeunt

or a tenderness of heart, unattended with the stings of guilty conscience So, In The Two Gentlemen of Verona, Act IV. Sc. III. the crimeless Eglamour is called *remorseful* So, in King Richard III. Act. III. Sc. VII. :

"As well we know your tenderness of heart,

"And gentle, kind, effeminate *remores*."

So, in Holinshed's Conquest of Ireland, p. 13. "—to have *remorse* and compassion upon others distresses;" and in the De-  
dication. "to have regard and *remorse* to your said land."

Tollet,

Some of the examples quoted by Mr. Steevens I have omitted, as I think those already inserted are sufficient to prove the mean-  
ing of the word. Mr. M. Mason says, he may venture to assert,  
that Shakspeare seldom, if ever, uses the word in any other sense

Reed.

If I am not deceived, this passage has been entirely mistaken.  
I read :

"———let him command,

"An' to obey shall be in me remorse,

"What bloody business ever—."

And for it is sufficiently common : and Othello's impatience  
breaks off the sentence, I think, with additional beauty. Farmer.

"What bloody work *sooner*." So the quartos The folio :

"What bloody business ever." Steevens.

"2—AT your request:] Thus the folio. The quarto 1622  
reads—as you request. Malone

"3 O, damn her!] Thus the quarto 1622. Folio : O damn  
her damn her! Malone

## SCENE IV.

The Same.

*Enter Desdemona, Emilia, and Clown*

*Des.* Do you know, sirrah, where lieutenant Cassio lies?

*Clo.* I dare not say, he lies any where.

*Des.* Why, man?

*Clo.* He is a soldier; and for me to say a soldier lies, is stabbing,

*Des.* Go to; Where lodges he?

*Clo.* To tell you<sup>4</sup> where he lodges, is to tell you where I lie.

*Des.* Can any thing be made of this?

*Clo.* I know not where he lodges; and for me to devise a lodging, and say—he lies here, or he lies there, were to lie in my own throat.

*Des.* Can you enquire him out, and be edified by report?

*Clo.* I will catechize the world for him; that is, make questions, and by them answer<sup>5</sup>.

4 To tell you, &c.] This and the following speech are wanting in the first quarto. Steevens.

5 *Clown.* I will catechize the world for him; that is, make questions, and by them answer.] \*This *Clown* is a fool to some purpose. He was to go seek for one; he says, he will ask for him, and by his own questions make answer. Without doubt we should read—and bid them answer; i. e. the world; those whom he questions. Warburton.

There is no necessity for changing the text. It is the *Clown's* play to wrench what is said, from its proper meaning. Sir T. More hath briefly worked his character: "he plaith the iester, nowe with skoffinge, and nowe with his overthwarte woords, to prouoke all to laughter." His design here was to propose such questions as might elicit the information sought for from him, and therefore, by his questions he might be enabled to answer.

Henley

"—and by them answer." i. e. and by them, when answered,

*Des.* Seek him, bid him come hither: tell him, I have moved my lord in his behalf, and hope, all will be well.

*Col* To do this, is within the compass of man's wit; and therefore I will attempt the doing it.

[*Exit.*

*Des.* Where, should I lose that handkerchief, Emilia?

*Emil.* I know not, madam.

*Des.* Believe me, I had rather have lost my purse

Full of cruzadoes<sup>7</sup>. And, but my noble Moor  
Is true of mind, and made of no such baseness  
As jealous creatures are, it were enough  
To put him to ill thinking.

*Emil.* Is he not jealous?

*Des.* Who, he? I think, the sun, where he was  
born,

Drew all such humours from him.

*Emil.* Look, where he comes.

*Des.* I will not leave him now, till Cassio  
Be call'd to him<sup>8</sup>—How is't with you, my lord?

form my own answer to you. The quaintness of the expression is in character. *By* is found both in the quarto 1632, and the folio.

The modern editors, following a quarto of no authority, printed in 1633, read—and *make* them answer. Malone.

6 To do this, is WITHIN THE COMPASS OF MAN'S WIT; and therefore, &c.] So, in *King Lear*:

"I cannot draw a cart, nor eat wild oats;

"If it be man's work, I'll do it." Malone.

7—cruzadoes.] A Portuguese coin, in value three shillings sterling. *Gray*.

So called from the cross stamped upon it. Johnson.

The exact value of a cruzado is here of no importance, nor does it appear precisely what it was in Shakespeare's time. By a mercantile friend I am informed, that there are at present three sorts. The imaginary one of the value of 2s. or 2s.  $\frac{1}{2}$ d, like the English pound, is only a denomination, and not a coin. The two other sorts are really coins, and all the three differ in value. Reed.

*Enter Othello.*

*Des.* Well, my good lady:—[*Aside.*] O, hardness to dissemble!—

How do you, Desdemona?

*Des.* Well, my good lord.

*Oth.* Give me your hand: This hand is moist, my lady.

*Des.* It yet has felt no age, nor known no sorrow.

*Oth.* This argues fruitfulness, and liberal heart:—

Hot, hot, and moist: This hand of yours requires  
A sequester from liberty, fasting and prayer,  
Much castigation, exercise devout!  
For here's a young and sweating devil here,  
That commonly rebels. 'Tis a good hand,  
A frank one.

*Des.* You may, indeed, say so;  
For 'twas that hand that gave away my heart.

8 ————— TILL Cassio

Be call'd to him.] Thus the folio. The quarto 1622 reads  
—Let Cassio be call'd to him Malone.

9 Hot, hot, and moist:] Ben Johnson seems to have attempted a ridicule on this passage, in *Every Man out of his Humour*, Act V. Sc. II. where Sogliardo says to Saviolina, "How does my sweet lady, *hot and moist*? beautiful and lusty!" Steevens.

Ben Jonson was ready enough on all occasion to depreciate and ridicule our author, but in the present instance, I believe he must be acquitted; for *Every Man out of his Humour* was printed in 1600, and written probably in the preceding year; at which time, are almost certain that *Othello* had not been exhibited. Malone.

1 — ~~exercise~~ devout:] *Exercise* was the religious term. Henry the Seventh (says Bacon) "had the religious term. *christian* as well as of a great king, in living *exercised*, and dying repentant."

So, lord Hastings, in *King Richard III*, Act. II. Sc. II. says to a priest:

"I am in debt for your last *exercise*." Malone.

*Oth.* A liberal hand : The hearts of old, gave  
hands;  
But our new heraldry is—hands, not hearts<sup>2</sup>.

2 — The hearts, of old, gave HANDS ;

But our NEW HERALDRY is—HANDS, not HEARTS ] It is evident the first line should be read thus:

“ The *hands* of old gave *hearts* ; ”

otherwise it would be no reply to the preceding words,

“ For ’twas that *hand* that gave away my *heart*. ”

Not so, says her husband: “ The hands of old indeed gave hearts; but the custom now is to give hands without hearts. The expression of *new heraldry* was a satirical allusion to the times. Soon after King James the First came to the crown, he created the new dignity of baronets for money. Amongst their other prerogatives of honour, they had an addition to their paternal *arms*, of a hand *gules* in an escutcheon *argent*. And we are not to doubt but that this was the *new heraldry* alluded to by our author: by which he insinuates, that some then created had *hands* indeed, but not *hearts*; that is, *money* to pay for the *creation*, but no *virtue* to purchase the *honour*. But the finest part of the poet’s address in this allusion, is the compliment he pays to his old mistress Elizabeth. For James’s pretence for raising money by this creation, was the reduction of Ulster, and other parts of Ireland; the memory of which he would perpetuate by that addition to their arms, it being the arms of Ulster. Now the method used by Elizabeth in the reduction of that kingdom was so different from this, the dignities she conferred being on those who employed thier *steel*, and not their *gold*, in his service, that nothing could more to her glory, than the being compar’d to her successor in this point of view; nor was it uncommon for the dramatick poets of that time to satirize the ignominy of James’s reign. So Fletcher, in *The Fair Maid of The Inn*. One says, “ I will send thee to Amboyna in the East Indies for pepper.” The other replies, To Amboyna? so I might be pepper’d.” Again, in the same play, a Sailor says, “ Despise not this pitch’d canvas; the time was, we have known them lined with spanish ducats. Warburton.

The historical observation is very judicious and acute, but of the emendation there is no need. She says, that her hand gave away *heart*. He goes on with his suspicion, and the hand which he had before called *frank* he now terms *liberal*: then proceeds to remark, that *the hand was formerly given by the heart*; but now it neither gives it, nor is given by it. Johnson.

I think, with Dr. Warburton, that the new order of baronets here again alluded to. See *The Merry Wives of Windsor*, vol. viii. p. 59, and Spelman’s Epigram there cited.

*Des.* I cannot speak of this. Come now your promise.

—florētis nomen honoris  
Indicat in clypei fronte cruenta manus.  
Non quod savi aliquid, aut stricto fortiter ensē  
Hostibus occisis gesserit iste cohors. Blackstone.

The reader will not find the Epigram alluded to by Sir William Blackstone, in the page to which he has referred [in my edition, 1790], for I have omitted that part of his note, (an omission of which I have there given notice,) because it appeared to me extremely improbable that any passage in the play should allude to an event that did not take place till 1611. The omitted words I add here, as they may appear to add weight to his opinion and that of Dr. Warburton.

"I suspect this is an oblique reflection on the prodigality of James the First in bestowing these honours, and erecting a new order of knighthood called baronets; which few of the ancient gentry would condescend to accept. See Sir Henry Spelman's

—dum cauponare recusant  
Ex verâ geniti nobilitate viri;  
Interea é caulis hic prorepat, ille tabernis,  
Et modo fit dominus, qui modo servus erat.

See another stroke at them in *Othello*. Malone.

My respect for the sentiments of Sir William Blackstone might have induced me to print both them, and the epigram referred to, in both places, even if the preceding remark of Mr. Malone had not, in this second instance, afforded them an apt introduction. Steevens.

For the reasons assigned by Mr. Steevens, I have followed his example. Boswell.

"—our new *heraldry*," &c. I believe this to be only a figurative expression, without the least reference to King James's creation of baronets. The absurdity of making *Othello* so familiar with British heraldry, the utter want of consistency as well a policy in any sneer of Shakspeare at the badge of honours instituted by a Prince whom on all other occasions he was solicitous to flatter, and at whose court this very piece was acted in 1613, most strongly incline me to question the propriety of Dr. Warburton's historical explanation. Steevens.

To almost every sentence of Dr. Warburton's note, an objection may be taken; but I have preserved it as a specimen of this commentator's manner.

It is not true that King James created the order of baronets soon after he came to the throne. It was created in the year 1611.—The conceit that by the word *hearts* the poet meant to allude to

*Oth.* What promise, chuck ?

*Des.* I have sent to bid Cassio come speak with you.

*Oth.* I have a salt and sullen rheum<sup>9</sup> offends me ;

the gallantry of the reign of Elizabeth, in which men distinguished themselves by their *steel*, and that by *hands* those courtiers were pointed at, who served her inglorious successor only by their *gold*, is too fanciful to deserve an answer.

Thus Dr. Warburton's note stood as it appeared originally in Theobald's edition ; but in his own, by way of confirmation of his notion, we are told, that "it was not uncommon for the satirical poets of that time to satirise the ignominy of James's reign." and for this assertion we are referred to Fletcher's Fair Maid of the Inn. But, unluckily, it appears from the office-book of Sir Henry Herbert, a MS. of which an account is given in vol. iii. that Fletcher's plays were generally performed at court soon after they were first exhibited at the theatre, and we may be assured that he would not venture to offend his courtly auditors. The Fair Maid of the Inn, indeed, never was performed before King James, being the last play but one that Fletcher wrote, and not produced till the 22d of Jan. 1625-6, after the death both of its author and King James ; but when it was written, he must, from the circumstances already mentioned, have had the court before his eyes.

In various parts of our poet's works he had alluded to the custom of plighting troth by the union of hands.

So, In Hamlet .

" Since love, *our hearts*, and *Hymen* did our *hands*

" Unite co-mutual in most sacred bands."

\* Again, in The Tempest, which was probably written at no great distance of time from the play before us.

" *Mir.* My husband then ?

" *Fer.* Ay, with a heart as willing

" As bondage e'er of freedom. Here's my *hand*,

" *Mir.* And mine, with my *heart* in't."

The hearts of old, says Othello, dictated the union of *hands*, which formerly were joined with *the hearts* of the parties in them; but in our modern marriages, *hands* alone are united, without *hearts*. Such evidently is the plain meaning of the words. I do not, however, undertake to maintain that the poet, when he used the word *heraldry*, had not the new order of baronets in his thoughts, without intending any satirical allusion. Malone.

9—salt and sullen rheum—} Thus the quarto 1622. The "folio" for *sullen*, has *sorry*. Malone.

*Sullen*, that is, a *rheum* obstinately troublesome. I think this better. Johnson.

Lend me thy handkerchief.

*Des.* Here, my lord.

*Oth.* That which I gave you.

*Des.* I have it not about me.

*Oth.* Not ?

*Des.* No, indeed, my lord.

*Oth.* That is a fault :

That handkerchief

Did an Egyptian to my mother give<sup>1</sup> ;

She was a charmer<sup>2</sup>, and could almost read

1 That handkerchief

Did an Egyptian to my mother give ;] In the account of this tremendous handkerchief, are some particulars, which lead me to think that here is an allusion to a fact, heightened by poetical imagery. It is the practice in the eastern regions, for persons of both sexes to carry handkerchiefs very curiously wrought. In the MS. papers of Sir John Chardin, that great oriental traveller, is a passage which fully describes the custom: "The mode of wrought handkerchiefs (says this learned enquirer,) is general in Arabia in Syria, in Palestine, and generally in all the Turkish empire. They are wrought with a needle, and it is the amusement of the fair sex there, as among us the making tapestry and lace. The young women make them for their fathers, their brothers, and by way of preparation before hand for their spouses, bestowing them as favours on their lovers. They have them almost constantly in their hands in those warm countries, to wipe off sweat." But whether this circumstance ever came to Shakspeare's knowledge, and gave rise to the incident, I am not able to determine.

Whalley.

Shakspeare found in Cinthio's novel the incident of Desdemona's losing a handkerchief finely wrought in Morisco work, which had been presented to her by her husband, or rather of its being stolen from her by the villain who afterwards by his machinations robbed her of her life. The eastern custom of brides presenting such gifts to their husbands, certainly did not give rise to the incident on which this tragedy turns, though Shakspeare should seem to have been apprized of it. However, the preceding note is retained as illustrative of the passage before us.

Malone.

2 She was a CHARMER.] In Deut. xviii. 11. there is an injunction: "Let none be found among you that is a *charmer*." In Perkins's Discourse of the damned Art of Witchcraft, 8vo. 1610, it is said that "Inchantment is the working of wonders by a *charme*;" and a *charm* is afterwards defined, "a spell or verse, consisting of strange words, used as a signe or watchword to the



The thoughts of people : she told her, while she kept it,  
 'Twould make her amiable, and subdue my father  
 Entirely to her love ; but if she lost it,  
 Or made a gift of it, my father's eye  
 Should hold her loathly, and his spirits should hunt  
 After new fancies : She, dying, gave it me ;  
 And bid me, when my fate would have me wive,  
 To give it her. I did so : and take heed of't,  
 Make it a darling like your precious eye ;  
 To lose or give't away<sup>3</sup>, were such perdition,  
 As nothing else could match.

*Des.* Is't possible ?

*Oth.* 'Tis true : there's magick in the web of it :  
 A sibyl<sup>4</sup>, that had number'd in the world  
 The sun to make<sup>5</sup> two hundred compasses,

Devil to cause him to worke wonders." In this Discourse is an enumeration of the wonders done by inchanters, as raising storms and tempests, &c. and at the conclusion it is said :—"by witches we understand not those only which kill and torment, but all diviners, *charm*ers, jugglers, all wizzards, commonly called wise men and wise women ; yea, whosoever do any thing (knowing what they do) which cannot be effected by nature or art." Reed.

<sup>3</sup> To lose or give't away.] Thus the quarto 1622. The folio —To lose't, &c. Steevens.

Shakspeare, in this incident of the handkerchief, may have recollected Soliman and Perseda, 1599, a drama which he has frequently quoted, where the same importance is ascribed to a carknet.

" *Perseda*.———Accept this carknet.

" My grandame on her death bed gave it me

" And there even there, I vow'd unto my selfe,

" To keep the same untill my wand'ring eye

" Should find a harbour for my heart to dwell."

Malone.

<sup>4</sup> A sibyl. &c.] This circumstance perhaps is imitated by Ben Jonson in *The Sad Shepherd* :

" A Gypsy lady, and a right beldame.

" Wrought it by moonshine for me, and star light," &c.

Steevens.

<sup>5</sup> ———number'd———

The sun to make, &c.] Thus the quarto 1622. The folio —to course. Steevens.

In her prophetick fury sew'd the work :  
 The worms were hallow'd, that did breed the silk ;  
 And it was died in mummy<sup>6</sup>, which the skilful  
 Conserv'd of maidens' hearts<sup>7</sup>.

*Des.* Indeed ! is't true ?

*Oth.* Most veritable ; therefore look to't well.

*Des.* Then 'would to heaven. that I had never  
 ' seen it

*Oth.* Ha ! wherefore ?

*Des.* Why do you speak so startingly and rash<sup>8</sup>?

That is, numbered the sun's courses : badly expressed.

Warburton

The expression is not very infrequent : we say, *I counted the clock to strike four* ; so she *number'd the sun to course*, to run *two hundred compasses*, two hundred annual circuits. Johnson.

I have preferred the original reading, because we have in Hamlet :

" When yon same star, that's eastward from the pole.

" Had *made his course*, to illume that part of heaven "

Malone.

6 And it was died in MUMMY, &c.] The balsamick liquor running from *mummies* was formerly celebrated for its anti-epileptick virtues. We are now wise enough to know, that the qualities ascribed to it are all imaginary ; and yet this fanciful medicine still holds a place in the principal shops where drugs are sold. So, in *The Bird in a Cage*, by Shirley, 1633 :

"——make *mummy* of my flesh, and sell me to the apothecaries.

Again, in *The Honest Lawyer*, 1616 :

" That I might tear their flesh in mammoicks raise

" My losses, from their carcasses turn'd *mummy*."

Mummy, however, is still much coveted by painters, as a transparent brown colour that throws a warmth into their shadows

Steevens.

7—WHICH the skilful

Conserv'd of maidens' hearts.]. Thus the folio. The quarto reads :

"——with the skilful

" Conserves," &c.

So, in *The Microcosmos of John Davies of Hereford*, 4to. 1605 :

"—*Mummy* made of the mere hart of love." Steevens

8—rash ?] Is *vehement, violent*. Johnson.

*Oth.* Is't lost ? is't gone ? speak, is it out of the way ?

*Des.* Heaven bless us !

*Oth.* Say you ?

*Des.* It is not lost ; But what an if it were ?

*Oth.* Ha !

*Des.* I say, it is not lost.

*Oth.* Fetch't, let me see it.

*Des.* Why, so I can, sir, but I will not now ;  
This is a trick, to put me from my suit ;  
I pray, let Cassio be receiv'd again-

*Oth.* Fetch me that handkerchief : my mind misgives.

*Des.* Come, come ;  
You'll never meet a more sufficient man.

*Oth.* The handkerchief——

*Des.* I pray, talk me of Cassio 9.

*Oth.* The handkerchief,——

*Des.* A man that, all his time,  
Hath founded his good fortune on your love ;  
Shar'd dangers with you ;—

*Oth.* The handkerchief,——

*Des.* In sooth, you are to blame.

*Oth.* Away ! [Exit Othello.

*Emil.* Is not this man jealous ?

*Des.* I ne'er saw this before.

\*Sure, there's some wonder in this handkerchief :  
I am most unhappy in the loss of it.

*Emil.* 'Tis not a year or two shows us a man<sup>1</sup> : .

9 I pray, talk me of Cassio.] This and the following short speech, are omitted in all the ancient editions but the first quarto. Steevens.

1 'Tis not a year or two shows us a man:] From this line it may be conjectured, that the author intended the action of this play to be considered as longer than is marked by any note of time. Since their arrival at Cyprus, to which they were hurried on their wedding-night, the fable seems to have been in one con-

They are all but stomachs, and we all but food;  
 They eat us hungrily, and when they are full,  
 They belch us. Look you! Cassio and my hus-  
 band.

*Enter Iago and Cassio*

*Iago.* There is no other way; tis she must do't,  
 And lo, the happiness! go, and importune her  
*Des.* How now, good Cassio? what's the news  
 with you?

*Cas* Madam, my former suit: I do beseech you,  
 That, by your virtuous means, I may again  
 Exist, and be a member of his love,  
 Whom I with all the duty of my heart.

tinual progress, nor can I see any vacuity in which *ayear or two*, or even a month or two, could be put. On the night of Othello's arrival, feast was proclaimed; at that feast Cassio was degraded, and immediately applies to Desdemona to get him restored. Iago, indeed, advises Othello to hold him off a while, but there is no reason to think, that he has been held off long. A little longer interval would increase the probability of the story, though it might violate the rules of the drama. See Act V. Sc. II.

Johnson.

This line has no reference to the duration of the action of this play, or to the length of time that Desdemona had been married. What Emilia says, is a sort of proverbial remark, of general application, where a definite time is put of an indefinite. Besides, there is no necessity for fixing the commencement of Emilia's *year or two*, to the time of the marriage or the opening of the piece. She would with more propriety refer to the beginning of the acquaintance and intimacy between the married couple, which might extend beyond that period. Steevens.

2—the duty of my heart,] The elder quarto reads:

“—the duty of my heart—.”

The author used the more proper word, and then changed it, I suppose, for fashionable diction: ] “the office of my heart,” the reading of the folio; ] but, as fashion is a very weak protectress, the old word is now ready to resume its place. Johnson.

A careful comparison of the quartos and folio incline me to believe that many of the variations which are found in the later copy, did not come from the pen of Shakspeare. See vol. vii.

Entièrly honour; I would not be delay'd:  
 If my offence be of such mortall kind,  
 That neither service past, nor present sorrows,  
 Nor purpos'd merit in futurity,  
 Can ransome me into his love again,  
 But to know so must be my benefit<sup>3</sup>,  
 So shall I clothe me in a forc'd content,  
 And shut myself up in some other course,  
 To fortune's alms<sup>4</sup>.

p 477, n. 3. That *duty* was the word intended here, is highly probable from other passages in his works. So, in his 26th sonnet

"Lord of my love, to whom in vassalage  
 Thy meritt has my duty strongly knit."

Again, in his Dedication of Lucrece, to Lord Southampton.  
 "Were my worth greater, my *duty* would shew greater; meantime, as it is, it is bound to your lordship." Malone.

[*office* may be the true reading. So, in Antony and Cleopatra.

"—his goodly eyes—now turn—

"The *office* and devotion of their view." &c. Steevens

3 But to know so must be my benefit;]

*Sinequeo placidas affari Cæsaris aures.*

*Saltem aliquis veniat, qui mihi dicat. abi.* Johnson

4 And shut myself up in some other course,

To fortune's alms.] *Shoot* is the reading of one of the early quartos. The folio, and all the modern editions, have—

"And *shut* myself up— Johnson

I cannot help thinking this reading to be the true one. The idea seems taken from the confinement of a monastick life. The words, *forc'd content*, help to confirm the supposition. The meaning will therefore be, "I will put on a constrained appearance of being contented, and shut myself up in a different course of life, on longer to depend on my own efforts, but to wait for relief from the accidental hand of charity."

Shakspeare uses the same expression in *Macbeth*;

"——— and *shut up*,

"In measureless content."

Again, in *All's Well That Ends Well*:

"Whose basest stars do *shut up* in wishes." Steevens.

The quarto 1622 reads—And *shoot* myself, &c. I think, with Mr. Steevens, that it was a corruption and that the reading of the folio is the true one.

"Hammer reads:

*Des.* Alas ! thrice-gentle Cassio,  
 My advocacy is not now in tune;  
 My lord is not my lord ; nor should I know him,  
 Were he in favour<sup>5</sup>, as in humour, alter'd,  
 So help me, every spirit sanctified,  
 As I have spoken for you all my best ;  
 And stood within the blank of his displeasure<sup>6</sup>,  
 For my free speech ! You must a while be patient .  
 What I can do, I will ; and more I will,  
 Than for myself I dare ; let that suffice you.

“ And shoot myself upon some other course,

“ To fortune's alms ”

*To fortune's alms* means, waiting patiently for whatever bounty  
 fortune or chance may bestow upon me.

We have the same uncommon phrase in *King Lear*

“ ——— Let your study

“ Be to content your lord, who hath receiv'd you

“ *At fortune's alms* ” Malone.

I cannot agree with Steevens in approving of the present reading, nor of course, in his explanation of this passage, but think the quarto right, which reads *shoot* instead of *shut*.—To say that a man will *shut* himself up in a course of life, is language such as Shakspeare would never make use of, even in his most whimsical or licentious moments.

One of the meanings of the verb *to shoot*, is to *push suddenly* or to *push forward* ; and in that sense it is used in this place. Cassio means to say, that if he find he has no chance of regaining the favour of the general, he will push forward into some other line of life, and seek his fortune ; but I think it probable we ought to read .

“ Add shoot myself upon some other course,”  
 instead of *up in* some other course M. Mason.

Mr. M. Mason's explanation is a very forced one.—It appears from the information of Iago, that Cassio had not long been a soldier. Before Othello promoted him, for his good offices in respect to Desdemona, he was “ a great arithmetician, a counter-caster ; ” and now, being discarded from the military line, he proposes to *confin*e or *shut himself up* as he formerly had, within the limits of a new profession. HENLEY.

5—in Favour,] In look, in countenance. JOHNSON.

See p. 285. Steevens.

6 within the blank of his displeasure,] Within the shot of his anger. JOHNSON

See vol. vii p. 410, n. 9. Steevens.

*Iago.* Is my lord angry?

*Emil.* He went hence but now,  
And, certainly, in strange unquietness.

*Iago.* Can he be angry? I have seen the cannon.  
When it hath blown his ranks into the air<sup>7</sup>;  
And, like the devil, from his very arm  
Puff'd his own brother;—And can he be angry?  
Something of moment, then: I will go meet him;  
There's matter in't indeed, if he be angry.

*Des.* I pr'ythee, do so—Something, sure, of  
state,— [Exit *Iago*  
Either from Venice; or some unhatch'd practice<sup>8</sup>,  
Made demonstrable here in Cyprus to him,—  
Hath puddled his clear spirit: and in such cases,  
Men's natures wrangle with inferior things,  
Though great ones are their object. 'Tis even so;  
For let our finger ache, and it indues  
Our other healthful members ev'n that sense  
Of pain<sup>9</sup>: Nay, we must think, men are not gods;

7—I have seen the cannon,

When it hath blown, &c.] In *Iago's* speech something is suppressed. He means to say, I have seen his ranks blown into the air, and his own brother puff'd from his side,—and meanwhile have seen him cool and unruffled. And can he now be angry?  
Malone.

8—some unhatch'd practice,] Some treason that has not taken effect. Johnson

9 For let our finger ache, and it indues  
Our other healthful members ev'n to that sense  
Of pain:] I believe it should be rather, *Subdues* our other healthful members to a sense of pain. Johnson

Dr. Johnson's conjecture may be supported by a passage in one of *Desdemona's* speeches to the Senate.

“ My heart's *subdued*

“ *Even to the very quality of my lord* ”

Again, in p. 400 :

“——and *subdue* my father

“ Entirely to her love. Steevens.

The meaning is, this sensation so gets possession of, and is so infused into the other members, as to make them all participate of the same pain :

Nor of them look for such observances  
 As fit the bridal<sup>1</sup>.—Beshrew me much, Emilia,  
 I was (unhandsome warrior as I am<sup>2</sup>,)  
 Arraigning his unkindness with my soul;  
 But now I find, I had suborn'd the witness,  
 And he's indited falsely.

*Emil.* Pray heaven, it be state matters, as you  
 think;  
 And no conception, nor no jealous toy,  
 Concerning you.

*Des.* Alas, the day! I never gave him cause

*Emil.* But jealous souls will not be answer'd so.  
 They are not ever jealous for the cause,  
 But jealous for they are jealous: 'tis a monster,  
 Begot upon itself, born on itself.

*Des.* Heaven keep that monster from Othello's  
 mind!

*Emil.* Lady, amen.

*Des.* I will go seek him.—Cassio, walk her-  
 about:

——totumque infusa per artus,

Mens agitat molem, et magno se corpore miscet

Dr. Johnson would probaly not have proposed any alteration here, if he had recollected the following passage in Hamlet, which exhibits a similar phraseology, as far as relates to the only difficulty of the sentence before us — to the sense of its own pain:

“ ——the dram of base

“ Doth all the noble substance of worth dout,

“ To his own scandal Malono.

See vol. vii. p. 229 for the very difficult and contested passage which Mr Malone has produced in support of his interpretation of the present text Boswell

1—the Bridal ] i. e. the nuptial feast; a Saxon word Thus, in the ancient romance of Ywain and Gawain:

“ The *bridul* sat, for soth to tell

“ Till king Arthur come, ” &c.

Again. in Gamelyn or the Coko's Tale:

“ At every *bridale* he would sing and hop ”

2—( unhandsome Warrior as I am, ) ] *Unhandsome warrior* is evidently *unfair assailant* Johnson.

See note on the same expression, Act II. Sc. I. Steevens.



If I do find him fit, I'll move your suit,  
And seek to effect it to my uttermost.

*Cas.* I humbly thank your ladyship.

[*Exeunt Desdemona and Emilia*]

*Enter Bianca.*

*Bian.* Save you, friend Cassio!

*Cas.* What makes you from home?  
How is it with you, most fair Bianca?  
I'faith, sweet love, I was coming to your house.

*Bian.* And I was going to your lodging, Cassio.  
What! keep a week away? seven days and nights?  
Eight score eight hours? and lovers' absent hours,  
More tedious than the dial eight score time?  
O weary reckoning!

*Cas* Pardon me, Bianca;  
I have this while with leaden thoughts been press'd,  
But I shall, in a more continue time,  
Strike off this score of absence. Sweet Bianca,  
[*Giving her Desdemona's Handkerchief.*]  
Take me this work out.

3—in a more CONTINUE time,] Thus the folio. The quarto 1622 has—a more convenient time. Malone.

A more continue time is time less interrupted, time which I can call more my own. It gives a more distinct image than convenient. Johnson.

The word occurs again in *Timon of Athens* Sq. I. .

“———breath'd, as it were,

“To an untirable and continue goodness”

See *Timon of Athens*, Act I Sc. I. Steevens.

4 Take me this work out ] The meaning is not, “Pick out the work, and leave the ground plain;” but, “Copy this work in another handkerchief.” Johnson.

So, in a comedy, by Middleton, called, *Women Beware of Women* :

“———she intends

“To take out other works in a new sampler,”

Again, in the preface to P. Holland's *Pliny*, 1601 : “Nicophanes (a famous painter) gave his mind wholly to antique pictures partly to exemplifie and take out their patterns, after that in long conti-

*Bian.* O, Cassio, whence came this ?  
This is some token from a newer friend.  
To the felt absence now I feel a cause : .  
Is it come to this ? Well, well.

*Cas.* Go to, woman<sup>5</sup> !  
Throw your vile guesses in the devil's teeth;  
From whence you have them You are jealous  
now,  
That this is from some mistress, some remem-  
brance :  
No, in good troth \*, Bianca.

*Bian.* Why, whose is it ?

*Cas.* I know not, sweet † : I found it in my  
chamber,  
I like the work well ; ere it be demanded,  
(As like enough, it will,) I'd have it copied:  
Take it, and do't : and leave me for this time.

*Bian.* Leave you ! wherefore ?

*Cas.* I do attend here on the general ;  
And think it no addition, nor my wish,  
To have him see me woman'd.

*Bian.* Why, I pray you<sup>6</sup> ;

*Cas.* Not that I love you not.

*Bian.* But that you do not love me.  
I pray you, bring me on the way a little ;  
And say, if I shall see you soon at night.

\* Quarto, *No by my faith* . . † First folio *neither*.

nuance of time they were decaied. " Again in Sidney's *Arcadia*, book ii : "—why doest thou in thy beautiful sampler set such a work for my desire to *take out*? Steevens.

So in Hearne's *Liber Niger Scaccarii*, vol. ii p. 578, 581, and 585 : " to *take out* the arms, " means to *copy* them. Tollet.

5 Woman, go to Old copies, unmetrically—

" Go to, woman ! " Steevens.

Mr Capell made the alteration which Mr Steevens has adopted, Boswell.

6 Why, I pray you ? This and the following speech are wanting in the first quarto. Steevens.

*Cas.* 'Tis but a little way, that I can bring you,  
For I attend here : but I'll see you soon.

*Bian.* 'Tis very good : I must be circumstanc'd.  
[*Exeunt.*]

## ACT IV. SCENE I.

The Same.

*Enter Othello and Iago.*

*Iago.* Will you think so?

*Oth.*

Think so, Iago?

*Iago.*

What,

To kiss in private?

*Oth.*

An unauthoriz'd kiss.

*Iago.* Or to be naked with her friend abed,  
An hour, or more, not meaning any harm?

7—I must be circumstanc'd.] i. e. your civility is now grown conditional. *WARBURTON.*

Rather, I must give way to circumstances. *M. Mason*

Particular circumstances and your own convenience have, I see, more weight with you than Bianca has. I must be postponed to these considerations. *Malone.*

8 Naked abed, Iago, and not mean harm ?

It is hypocrisy against the devil :] This observation seems strangely abrupt and unoccasioned. We must suppose that Iago had, before they appeared in this scene, been applying cases of false comfort to Othello ; as that thought the parties had been even found in bed together, there might be no harm done : it might be only for the trial of their virtue; as was reported of the Romish saint, Robert D'Arbrissel and his nuns: To this we must suppose Othello here replies; and like a good protestant. For so the sentiment does but suit the character of the speaker, Shakespeare little heeds how these sentiments are circumstanced.

*Warburton.*

"Hypocrisy against the devil," means 'hypocrisy to cheat the

They that mean virtuously, and yet do so,  
The devil their virtue tempts, and they tempt  
heaven<sup>9</sup>.

*Iago.* So they do nothing, 'tis a venial slip:  
But if I give my wife a handkercheif,——

*Oth.* What then?

*Iago.* Why, then tis hers my lord, and being  
her's,

She may, I think bestow't on any man.

devil. As common hypocrites cheat men, by seeming good, and yet living wickedly, these men would cheat the devil by giving him flattering hopes and at last avoiding the crime which he thinks them ready to commit. Johnson.

9 The devil their virtue tempts, and they tempt heaven. ] The true key to the explanation of the passage may be found in St. Mathew, iv. 7. The poet's idea is that *the devil tempts their virtues*, by stirring up their passions and *they tempt heaven*, by placing themselves in such a situation as makes it scarcely possible to avoid falling by the gratification of them. Henley

As the devil makes a trial of their virtue by often throwing temptation in their way, so they presumptuously make a trial whether the divine goodness will enable them to resist a temptation which they have voluntarily created for themselves, or abandon them to the government of their passions. Malone.

Shakspeare had probably in view a very popular book of his time, the *Beehive of the Roman Charch*: "There was an old wife, called *Julia*, which would take the young men and maidens and lay them together in a bed. And for that they should not one byte another nor kicke backwardes with their heeles, she did lay a crucifix betweeny them." FARMER.

More probably from Fabian's, Part IV. ch. 141:—  
"Of hym [Bishop Adhelme] it is wrytten that when he was styred by his gostly enemy to the synne of the fleshe, he to do the more tormente to hymselfe and of his body, wolde hold within his bedde by hym a fayre mayden, by so longe tyme as he myght say over the hole saunter, albeit that suche holynes is not artycle of saynte Bennetis lore, nor yet for dyverse inconvenyence mooste alowed by holye doctours."

Again, and yet more appositely, in Bale's *Actes of English Votaries*, 1548: "This Adhelmus never refused women, but wold have them commonly both at borde and at bedde, to *mocke the devyll with*," &c.—he layed by hym *naked* the sayrest mayde he coude get," &c. Steevens

*Oth.* She is protectress of her honour too;  
May she give that?

*Iago.* Her honour is an essence that's not seen;  
They have it very oft, that have it not:  
But, for that handkerchief,—

*Oth.* By heaven, I would most gladly have for  
got it:—

Thou saidst,—O, it comes o'er my memory,  
As doth the raven o'er the infected house,  
Boding to all,<sup>1</sup>—he had my handkerchief.

*Iago.* Ay what of that?

*Oth.* That's not so good now.

*Iago.* What, I had said, I had seen him do  
you wrong?

Or heard him say,—As knaves be such abroad,  
Who having, by their own importunate suit  
Or voluntary dotage of some mistress,  
Convinced or applied them<sup>2</sup>, cannot choose  
But they must blab——

1 As doth the raven o'er the infected house,  
Boding to all,] So, in King John :

“———confusion waits,

“ As doth the raven on a sick-fallen beast—.” Steevens

“—boding to all.” Thus all the old copies. The moderns  
less grammatically—

“ Boding to ill——.” Johnson,

The raven was thought to be a constant attendant on a house  
in which there was infection. So, in Marlowe's Jew of Malta,

“ Thus like the sad presaging raven, that tolls

“ The sick man's passport in her hollow beak

“ And in the shadow of the silent night

“ Does shake contagion from her fable wing.” Malone.

2 Convinced or SUPPLIED them,] I cannot understand the vul-  
gar reading. I read—convinc'd or supplied. My emendation  
makes the sense of the passage easy and intelligible: that there  
are some such long-tongued knaves in the world, who, if they  
through the force of importuning exert a favour from their mis-  
tress, or if through her own fondness they make her plaint to their  
desires cannot help boasting of their success. To convince, here,  
is not, as in the common acceptation, to make sensible of the truth

Oth. Hath he said any thing?

Iago. He hath, my lord; but be you well assur'd,  
No more than he'll unswear.

Oth. What hath he said?

Iago 'Faith, that he did,—I know not what he  
did.

Oth. What? what?

Iago. Lie——

Oth. With her?

Iago. With her, on her, what you will.

Oth. Lie with her lie on her!—We say, lie on  
her, when they belie her: Lie with her! that's

of any thing by reasons and argument; but to overcome, get the  
better of &c. Theobald.

So, in Macbeth.

“——his two chamberlains

“Will I, with wine and wassel so convince”

Again, in the same play:

“——their malady convinces

“The great assay of art.”

Dr. Farmer is of opinion that *supplied* has here the same  
meaning as *supplanted*. Steevens.

Theobald's emendation evidently hurts, instead of improving,  
the sense; for what is *supplied*, but *convinced*, i. e. *subdued*. *Sup-  
plied* relates to the words—“voluntary dotage,” as *convinced*  
does to “their own importunate suit.” “Having by their im-  
portunacy *conquered* the resistance of a mistress, or, in compli-  
ance with her own request, and in consequence of her unsolicited  
fondness, *gratified her desires*.” Malone.

*Supplied* is certainly the true reading, and with a sense that  
may be collected from the following passage in Measure for  
Measure:

“And did *supply* thee at the garden-house:”

Or, rather, as may be inferred from the following sentence in  
Sir R. Cotton's View of the Reign of Henry III. 1627:  
“~~Denials~~ from Princes must be *supplied* with gracious usage,  
that though they cure not the sore, yet they may abate the sence  
of it.” P. 12. *Supplied* is the old spelling of *suppled*, i. e. *softened*.

Steevens.

3 'Faith, that he did,—I know not what he did ] I believe  
that the line should be pointed thus:

“'Faith, that he did not know what;—he did.”

M. Mason.

fulsome.—Handkerchief,—confessions,—handkerchief—To confess, and be hanged<sup>4</sup> for his labour.—First, to be hanged, and then to confess :—I tremble at it. Nature would not invest herself in such shadowing passion<sup>5</sup>, without some instruction<sup>6</sup>.

4—To confess, and be hanged—] This is a proverbial saying. It is used by Marlowe, in his *Jew of Malta*, 1633:

“Blame us not, but the proverb—*Confess, and be hang’d*.” It occurs again, in *The Travels of the Three English Brothers*, 1607 : And in one of the old collections of small poems there is an epigram on it. All that remains of this speech, including the words *to confess*, is wanting in the first quarto. Steevens.

5—shadowing passion,] The modern editions have left out *passion*. Johnson.

6—without some INSTRUCTION.] The starts and broken reflections in this speech have something very terrible, and show the mind of the speaker to be in inexpressible agonies. But the words we are upon, when set right, have a sublime in them that can never be enough admired. The ridiculous blunder of writing *instruction* for *inductum* (for so it should be read) has indeed sunk it into arrant nonsense. Othello is just going to fall into a swoon and as is common for people in that circumstance, feels an unusual mist and darkness, accompanied with horror, coming upon him. This, with vast sublimity of thoughts, is compared to the season of the sun’s eclipse, at which time the earth becomes shadowed by the *induction* or bringing over of the moon between it and the sun. This being the allusion, the reasoning stands thus : “My nature could never be thus overshadowed, and falling, as it were, into dissolution, for no cause. There must be an *induction* of something : there must be a real cause. My jealousy cannot be merely imaginary. Ideas, *words* only, could not shake me thus, and raise all this disorder. My jealousy therefore must be grounded on matter of fact.” Shakspeare uses this word in the same sense in *King Richard III.* :

“a dire *induction* am I witness to.”

Marston seems to have read it thus in some copy, and to allude to it in these words of his *Fame* :

“Plots, ha’ you laid ? *inductions* dangerous !”

Warburton.

This is a noble conjecture, and, whether right or wrong, does honour to its author. Yet I am in doubt whether there is any necessity of emendation. There has always prevailed in the world an opinion, that when any great calamity happens at a distance, notice is given of it to the sufferer by some dejection or perturbation of mind, of which he discovers no external cause. This is

it is not words, that shake me thus :—Pish !—  
Noses, ears, and lips?—Is it passible?—Confess !—  
Handkerchief !—O devil !— [*Falls in a Trance.*]

ascribed to that general communication of one part of the universe with another, which is called sympathy and antipathy ; or to the secret monition, *instruction*, and influence of a Superior Being, which superintends the order of nature and of life. Othello says, “Nature could not invest herself in such shadowing passion without *instruction*. It is not words that shake me thus.” This passion, which spreads its clouds over me, is the effect of some agency more than the operation of words : it is one of those notices, which men have, of unseen calamities. Johnson.

“Nature could not invest herself in such shadowing passion without some *instruction*.” However ingenious Dr. Warburton’s note may be, it is certainly too forced and far-fetched. Othello alludes only to Cassio’s dream, which had been invented and told him by Iago. When many confused and very interesting ideas pour in upon the mind all at once, and with such rapidity that it has not time to shape or digest them, if it does not relieve itself by tears (which we know it often does, whether for joy or grief) it produces stupefaction and fainting.

Othello, in broken sentences and single words, all of which have a reference to the cause of his jealousy, shows, that all the proofs are present at once to his mind, which so overpowers it, that he falls into a trance, the natural consequence.

Sir J. Reynolds.

If Othello, by the words *shadowing passion* alludes to his own feelings, and not to Cassio’s dream, Dr. Warburton’s interpretation, if we substitute *instruction* for *induction*, (which was introduced merely to usher in the image of an eclipse) is perhaps nearly correct. *Induction*, in Shakspeare’s time, meant *introduction*, or *prelude*, (as in the instance quoted from King Richard III.) and at no time signified *bringing over*, as Dr. Warburton interprets it. Malone.

I believe, the text, as it stands, is perfectly right, and that Othello’s allusion is to his present and uncommon sensations.

Steevens

7 NOSES, ears, and LIPS.] Othello is imagining to himself the familiarities which he supposes, to have passed between Cassio and his wife. So, in *The Winter’s Tale* :

“Cheek to cheek,—meeting noses—

“Kissing with inside lip,” &c.

If this be not the meaning, we must suppose he is meditating a cruel punishment for Desdemona and her suspected paramour :—  
———raptis

*Auribus, et truncas inhonesto vulnere narces* Steevens.



*Iago.* Work on,  
My medicine, work! Thus credulous fools are  
caught;  
And many worthy and chaste dames, even thus,  
All guiltless meet reproach.—What, ho! my lord!

*Enter Cassio.*

My lord, I say! Othello!—How now, Cassio?

*Cas.* What is the matter?

*Iago.* My lord is fallen into an epilepsy;  
This is his second fit; he had one yesterday.

*Cas.* Rub him about the temples.

*Iago.* No, forbear:  
The lethargy must have his quiet course:  
If not, he foams at mouth; and, by and by,  
Breaks out to savage madness. Look, he stirs:  
Do you withdraw yourself a little while,  
He will recover straight; when he is gone,  
I would on great occasion speak with you.—

*[Exit Cassio.]*

How is it, general? have you not hurt your head?

*Oth.* Dost thou mock me?

*Iago.* I mock you no, by heaven:  
'Would, you would bear your fortunes like a man.

*Oth.* A horned man's a monster, and a beast.

*Iago.* There's many a beast then in a populous  
city,  
And many a civil monster.

*Oth.* Did he confess it?

*Iago.* Good sir, be a man;  
Think, every bearded fellow, that's but yok'd,  
May draw with you: there's millions now alive,  
That nightly lie in those unproper beds,

in those Unproper beds,] *Unproper for, common.*

Warburton.

in The Arcadia, by Shirley, 1640.

Which they dare swear peculiar<sup>y</sup> your case is better.  
 O, 'tis the spite of hell, the fiend's arch-mock,  
 To lip a wanton<sup>9</sup> in a secure couch<sup>1</sup>,  
 And to suppose her chaste ! No, let me know ;  
 And, knowing what I am, I know what she shall  
 be<sup>2</sup>.

*Oth.* O, thou art wise ; 'tis certain.

*Iago.* Stand you awhile apart ;  
 Confine yourself but in a patient list<sup>3</sup>.

" Every woman shall be common —

" Every woman common ! what shall we do with all the  
*proper* women in Arcadia ?

" They shall be common too."

Again, in Gower *De Confessione Amantis*, b. ii. fol. :

" And is his *proper* by the lawe."

Again, in *The Mastive*, &c. an ancient collection of Epigrams  
 and Satires, no date :

" Rose is a fayre, but not a *proper* woman ;

" Can any creature *proper* be that's common ?"

Steevens.

9 To LIP a wanton—] This phrase occurs in *Eastward Hoe*,  
 Act I.:

" ————lip her, lip her knave." REED.

1—in a SECURE COUCH;] In a couch in which he is lulled  
 into a false security and confidence in his wife's virtue. A Latin  
 sense.

So, in *The Merry Wives of Windsor* : " Though Page be a  
*secure* fool, and stands so firmly on his wife's frailty," &c.

See also vol. viii. p. 385. Malone.

2 And, knowing what I am, I know what she shall be.] Redundancy of metre, without improvement of sense, inclines me to consider the word *she*, in this line, as an intruder. Iago is merely stating an imaginary case as his own. " When I know what I am (says he) I know what the result of that conviction shall be." To whom, indeed, could the pronoun *she*, grammatically refer ?

Steevens.

The grammatical inaccuracy, in this passage, is not greater than many passages in Shakspeare. So, before, in this play :

" And bid me, when my fates would have me wive,

" To give it *her*." Malone.

3—list.] *List*, or *lists*, is *barriers*, *bounds*. Keep your temper, says Iago, within the *bounds of patience*.

So, in *Hamlet* :

Whilst you were here, ere while mad with your grief<sup>4</sup>,  
 (A passion most unsuited such a man,)  
 Cassio came hither : I shifted him away,  
 And laid good 'scuse upon your ecstasy ;  
 Bade him anon return, and here speak with me :  
 The which he promis'd. Do but encave yourself<sup>5</sup>,  
 And mark the fleers, the gibes, and notable scorns,  
 That dwell in every region of his face<sup>6</sup> ;  
 For I will make him tell the tale anew,—  
 Where, how, how oft, how long ago, and when  
 He hath, and is again to cope your wife ;  
 I say, but mark his gesture. Marry, patience ;

" The ocean over-peering of his *list*,

" Eats not the flats with more impetuous haste," &c.

Collins.

Again, in King Henry V Act V. Sc. II. :—"you and I cannot be confined within the weak *list* of a country fashion."

Again, in King Henry IV. part 1. :

" The very *list*, the very utmost bound,

" Of all our fortunes "

Again, in All's Well that Ends Well, Act. II. Sc. I :—"you have restrained yourself within the *list* of too cold an adieu."

Chapman, in his translation of the 16th book of Homer's Odyssey, has thus expressed an idea similar to that in the text :

"—let thy heart

" Beat in fix'd *confines* of thy bosom still." Steevens.

4—ERE WHILE MAD with your grief,] Thus the first quarto.  
 The folio reads :

"—o'erwhelmed with your grief." Steevens,

5—encave yourself,] Hide yourself in a private place.

Johnson.

6 That dwell in every region of his face ;] Congreve might have had this passage in his memory, when he made Lady Touchwood say to Maskwell—"Ten thousand meanings lurk in each corner of that various face." Steevens.

"—*region* of his face." The same uncommon expression occurs again in King Henry VIII. :

" —The respite shook

" The bosom of my conscience—

" —and made to tremble

" The *region* of my breast." Malone.

Or I shall say, you are all in all in spleens,  
And nothing of a man.

*Oth.* Dost thou hear, Iago?  
I will be found most cunning in my patience;  
But (dost thou hear?) most bloody.

*Iago.* That's not amiss;  
But yet keep time in all. Will you withdraw?

[*Othello withdraws.*]

Now will I question Cassio of Bianca,  
A housewife, that, by selling her desires,  
Buys herself bread and clothes: it is a creature,  
That dotes on Cassio,—as 'tis the strumpet's plague,  
To beguile many, and be beguil'd by one;—  
He, when he hears of her, cannot refrain  
From the excess of laughter:—Here he comes:—

*Re-enter Cassio.*

As he shall smile, Othello shall go mad;  
And his unbookish jealousy<sup>9</sup> must construe  
Poor Cassio's smiles, gestures, and light behaviour,  
Quite in the wrong.—How do you now, lieutenant?

*Cas.* The worser, that you give me the addition,  
Whose want even kills me.

*Iago.* Ply Desdemona well, and you are sure of't.  
Now, if this suit lay in Bianca's power,

[*Speaking lower.*]

How quickly should you speed?

*Cas.* Alas, poor caitiff!

8 Or I shall say, you are all in all spleen,] I read:—

“Or shall I say, you're all in all a spleen——.”

I think our Author uses this expression elsewhere. Johnson.  
“A ~~man~~ brain'd Hotspur, govern'd by a spleen.”—The old  
reading, however, is not inexplicable. We still say, such a one  
is in wrath, in the dumps, &c. The sense therefore is plain.

Again, in A Midsummer-Night's Dream:

“That, in a spleen, unfolds both heaven and earth——.”

Steevens.

9 And his UNBOOKISH jealousy—] *Unbookish*, for *ignorant*.

Warburton.

*Oth.* Look, how he laughs already ! [*Aside.*

*Iago.* I never knew a woman love man so.

*Cas.* 'Alas, poor rogue ! I think i, faith, she loves me.

*Oth.* Now he denies it faintly, and laughs it out. [*Aside.*

*Iago.* Do you hear, Cassio ?

*Oth.* Now he importunes him  
To tell it oe'r : Go to ; well said, well said. [*Aside.*

*Iago.* She gives it out, that you shall marry her :  
Do you intend it ?

*Cas.* Ha, ha, ha !

*Oth.* Do you triumph, Roman ? do you triumph ? [*Aside.*

*Cas.* I marry her !—what ? a customer ? I pry-  
thee, bear some charity to my wit ; do not think it  
so unwholesome. Ha, ha, ha !

*Oth.* So, so, so, so : They laugh that win. [*Aside.*

*Iago.* 'Faith, the cry goes, that you shall marry  
her.

*Cas.* Pry'thee, say true.

*Iago.* I am a very villain else.

*Oth.* Have you scored me ? Well. [*Aside.*

1 Do you triumph, ROMAN ? do you triumph ?] Othello calls him *Roman* ironically. *Triumph*, which was a Roman ceremony, brought *Roman* into his thoughts. "What (says he) you are now *triumphing* as great as a *Roman*." Johnson.

2 a CUSTOMER !] A common woman, one that invites custom. Johnson.

So, in All's Well That Ends Well :

"I think thee now some common *customer*." Steevens.

3 Have you scored me ?] Have you made my reckoning ? have you settled the term of my life ? The old quarto reads—*stored* me ? Have you disposed of me ? have you laid me up ? Johnson.

To *score* originally meant no more than to cut a notch upon a tally, or to mark out a form by indenting it on any substance. Spenser, in the first canto of his *Fairy Queen*, speaking of the Cross, says.

"Upon his shield the like was also *scor'd*."

*Cas* This is the monkey's own giving out; she is persuaded I will marry her, out of her own love and flattery, not out of my promise.

*Oth.* Iago beckons me; now he begins the story.  
[*Aside.*]

*Cas.* She was here even now; she haunts me in every place. I was, the other day, talking on the sea-bank with certain Venetians; and thither comes this bauble<sup>4</sup>; by this hand<sup>5</sup>, she falls thus about my neck;—

*Oth.* Crying, O dear Cassio! as it were: his gesture imports it.  
[*Aside.*]

*Cas.* So hangs, and lolls, and weeps upon me: so hales, and pulls me: ha, ha, ha!—

*Oth.* Now he tells, how she plucked him to my chamber: O, I see that nose of yours, but not that dog I shall throw it to.  
[*Aside.*]

*Cas.* Well, I must leave her company.

Again, in book ii. c. ix .

“ ——— why on your shield, so goodly scor'd,

“ Bear you the picture of that lady's head”

But it was soon figuratively used for setting a brand or mark of disgrace on any one. “ Let us score their backs,” says Searus, in Antony and Cleopatra, and it is employed in the same sense on the present occasion. Steevens.

In Antony and Cleopatra, we find .

“ ——— I know not

“ What counts harsh fortune casts upon my face,” &c.

But in the passage before us our poet might have been thinking of the ignominious punishment of slaves. So, in his Rape of Lucrece:

“ Worse than a slavish wipe, or birth-hour's blot.” Malone.

I suspect that—*wipe*, in the foregoing passage from The Rape of Lucrece, was a typographical deprivation of—*wispe*. See Henry VI. Part III. Act II, Sc II. Steevens.

4—THIS bauble;] So the quarto. The folio—the bauble.  
Steevens

5—by this hand,] This is the reading of the first quarto  
Steevens.

Instead of which, the editor of the folio, or rather the licenser of plays, substituted—thither comes the bauble and falls me thus, &c. Malone.

*Iago.* Before me! look, where she comes.

*Enter Bianca.*

*Cas.* 'Tis such another fitchew<sup>6</sup>! marry, a perfumed one.—What do you mean by this haunting of me?

*Bian.* Let the devil and his dam haunt you! What did you mean by that same handkerchief, you gave me even now? I was a fine fool to talk it. I must take out the whole work?—A likely piece of work, that you should find it in your chamber, and not know who left it there! This is some minx's token, and I must take out the work? There,—give it your hobby-horse: wheresoever you had it, I'll take out no work on't.

*Cas.* How now, my sweet Bianca? how now? how now?

*Oth.* By heaven, that should be my handkerchief!  
[*Aside.*

*Bian.* An you'll come to supper to-night, you may: an you will not, come when you are next prepared for.  
[*Exit.*

*Iago.* After her, after her.

*Cas.* 'Faith I must, she'll rail in the street else.

*Iago.* Will you sup there?

*Cas.* 'Faith, I intend so.

*Iago.* Well, I may chance to see you; or I would very fain speak with you.

*Cas.* Pr'ythee, come; Will you?

6—fitchew!] A pole-cat Pope

Shakspeare has in another place mentioned the best of this animal. He tells Iago that she is as lowd as the *polecat*, but of better scent, the polecat being a very stinking animal. Johnson

By "another place," Dr. Johnson means—King Lear:

"The *fitchew*, nor the soiled horse, goes to't

"With a more riotous appetite."

A *polecat* therefore was anciently one of the cant terms for a strumpet. Steevens.

*Iago.* Go to; say no more. [*Exit Cassio.*]

*Oth.* How shall I murder him, Iago?

*Iago.* Did you perceive how he laughed at his vice?

*Oth.* O, Iago?

*Iago.* And did you see the handkerchief?

*Oth.* Was that mine?

*Iago.* Yours, by this hand: and to see how he prizes the foolish woman, your wife? she gave it him, and he hath given it his whore.

*Oth.* I would have him nine years a killing:—  
A fine woman? a fair woman! a sweet woman?

*Iago.* Nay, you must forget that.

*Oth.* Ay, let her rot, and perish, and be damned to-night; for she shall not live: No my heart is turned to stone. I strike it, and it hurts my hand<sup>8</sup>. O, the world hath not a sweeter creature: she might lie by an emperor's side, and command him tasks.

*Iago.* Nay, that's not your way.

*Oth.* Hang her? I do but say what she is:—So delicate with her needle?—An admirable musician! O, she will sing the savageness out of a bear<sup>9</sup>!—Of so high and plenteous wit and invention?

*Iago.* She's the worse for all this.

7 Yours, by this hand.] This speech is not in the original quarto 1622. Malone.

8 No, my heart is turned to stone; I strike it, and it hurts hand.] This thought, as often as it occurs to Shakspeare, is sure to be received, and as often counteracts his *pathos*. So, in Antony and Cleopatra, Act IV. Sc. VIII:

“ ————throw my heart

“ Against the flint and hardness of my fault;

“ Which, being dried with grief, will break to powder,

“ And finish all foul thoughts.” Steevens.

9—O, she will sing the savageness out of a bear! So, in Venus and Adonis:

“ ————when he hath sung

“ The tiger would be tame. Malone



*Oth.* O, a thousand, a thousand times :—And then, of so gentle a condition<sup>1</sup> !

*Iago.* Ay, too gentle.

*Oth.* Nay, that's certain :—But yet the pity of it, Iago !—O, Iago, the pity of it, Iago !

*Iago.* If you are so fond over her iniquity, give her patent to offend<sup>2</sup> ; for, if it touch not you, it comes near nobody.

*Oth.* I will chop her into messes :—Cuckold me !

*Iago.* O, 'tis foul in her.

*Oth.* With mine officer !

*Iago.* That's fouler.

*Oth.* Get me some poison, Iago ; this night :—I'll not expostulate with her, lest her body and beauty unprovide my mind again :—this night, Iago.

*Iago.* Do it not with poison, strangle her in her bed, even the bed she hath contaminated.

*Oth.* Good, good : the justice of it pleases ; very good.

*Iago.* And, for Cassio,—let me be his undertaker : You shall hear more by midnight.

[A Trumpet within.

*Oth.* Excellent good.—What trumpet is that same ?

*Iago.* Something from Venice, sure. 'Tis Lodovico,

Come from the duke ; and, see, your wife is with him.

*Enter Lodovico, Desdemona And Attendants.*

*Lod.* 'Save you, worthy general

1— And then, of so gentle a condition! i. e. of so sweet a disposition. so in King Henry V: " Our tongue is rough, coz, and my *endition* is not smooth." MALONE.

2 If you are so fond over her iniquity, give her patent to offend.] So. in King Edward III. a tragedy, 1596.

Why then give sin a passport to offend." MALONE.

*Oth.* With all my heart, sir.

*Lod.* The duke and senators of Venice greet you.

[*Gives him a Packet.*]

*Oth.* I kiss the instrument of their pleasures.

[*Opens the Packet, and reads.*]

*Des.* And what's the news, good cousin Lodovico?

*Iago.* I am very glad to see you, signior;  
Welcome to Cyprus.

*Lod.* I thank you: How does lieutenant Cassio?

*Iago.* Lives, sir.

*Des.* Cousin, there's fallen between him and my lord

An unkind breach: but you shall make all well.

*Oth.* Are you sure of that?

*Des.* My lord?

3 'Save you, wrothy general! ] The quarto reads, "God save the worthy general." The alteration was probably made by the Master of the Revels. Malone.

4 With all my heart, sir. ] This does not relate to what Lodovico has just said but is spoken by Othello while he salutes him  
Malone.

I know not how the meaning of this speech can be ascertained unless by reference to the salutation of Lodovico.

The distracted Othello, considering his own happiness at an end in this world, readily catches at the idea of future felicity suggested by the word—"save you, general!"

In his present reply, therefore, he must be supposed to welcome the pious wish expressed on his behalf

In *Measure for Measure* two replies of Angelo, equally equivocal, are derived from similar premises:

*Isab.* Heaven keep your honor safe!

"*Ang.* Amen!"

"Again, at the conclusion of the same scene:

"*Isab.* 'Save your honor!

"*Ang.* From thee: even from thy virtue!"

It it be urged, that "save you" only means *preserve you in this world*, my sense of the passage will not be much weakened as our protection—

"Even here upon this bank and shoal of time,  
depends on the Almighty. Steevens.

*Oth.* This fail you not to do, as you will—  
[Reads.]

*Lod.* He did not call; he's busy in the paper,  
Is there division 'twixt thy lord and Cassio?

*Des.* A most unhappy one; I would do much  
To atone them, for the love I bear to Cassio.

*Oth.* Fire and brimstone!

*Des.* My lord?

*Oth.* Are you wise?

*Des.* What, is he angry?

*Lod.* 'May be, the letter mov'd him;  
For, as I think, they do command him home,  
Deputing Cassio in his government.

*Des.* By my troth, I am glad on't.

*Oth.* Indeed?

*Des.* My lord?

*Oth.* I am glad to see you mad.

*Des.* How, sweet Othello?

*Oth.* Devil! [Striking her.]

*Des.* I have not deserv'd this.

*Lod.* My lord, this would not be believ'd in  
Venice,

Though I should swear I saw it: 'Tis very much;  
Make her amends, she weeps.

*Oth.* O devil, devil!

If that the earth could teem with woman's tears<sup>4</sup>,

4—atone them,] Make them one; reconcile them Johnson.

The expression is formed by the coalescence of the words *at one*, the verb to *set*, or some equivalent, being omitted. Thus, in the Acts: "—he showed himself to them as they strove, and would have *set them at one* again." And in *The Beehive of the Romish Church*: "—through which God is *made at one* with us, and hath forgiven us our sins." Henley.

See *Coriolanus*, Act VI. Malone.

5 If that the earth could teem, &c.] If women's tears could impregnate the earth. By the doctrine of equivocal generation, if animals were supposed producible by new combinations of matter. See Bacon, [vol iii. p. 70, edit. 1740] Johnson.

Shakspeare here alludes to the fabulous accounts of crocodiles.

Each drop she falls<sup>6</sup> would prove a crocodile :—  
Out of my sight !

*Des.* I will not stay to offend you.  
[*Going.*

*Lod.* Truly an obedient lady :—  
I do beseech your lordship, call her back.

*Oth.* Mistress,——

*Des.* My lord ?

*Oth.* What would you with her, sir ?

*Lod.* Who, I, my lord ?

*Oth.* Ay ; you did wish, that I would make her  
turn :

Sir, she can turn. and turn, and yet go on,  
And turn again<sup>7</sup> ; and she can weep, sir, weep ;  
And she's obedient, as you say,—obedient,—  
Very obedient ;—Proceed you in your tears<sup>8</sup>.—

Each tear, says Othello, which falls from the false Desdemona. would generate a crocodile, the most deceitful of all animals, and whose own tears are proverbially fallacious “ It is written, says Bullokar, “ that he will weep over a man's head when he hath devoured the body, and then will eat up the head too. Wherefore in Latin there is proverbe *crocodili lachrymæ* crocodile's tears, to signifie such tears as are fained, and spent only with intent to deceive, or doe harm ” *English Expositor*, 8vo. 1616 It appears from this writer, that a dead crocodile, “but in perfect frome, of about nine feet long. had been exhibited in London, in our poet's time. Malone.

6 Each drop she FALLS— ] To *fall* is here a verb active. So, in The Tempes:

“ ——when I rear my hand, do you the like,

“ To *fall* it on Gonzalo.” Stevens.

7 Sir, she can turn, &c.] So, in King Henry VI. Part I.

“ Done like a Frenchman ; *turn and turn again.*”

Stevens.

8.—proceed you in your tears.]. I cannot think that the poet meant to make Othello bid Desdemona *to continue weeping*, which “ proceed you in your tears, (as the passage is at present pointed) must mean. He rather would have said :

Proceed you in your tears ?”

What ! will you still continue to be a hypocrite by a display of this *well painted passion* ? Warner.

I think the old punctuation the true one. Malone.

Concerning this, sir,—O well-painted passion !  
 I am commanded home<sup>9</sup>.:—Get you away ;  
 I'll send for you anon.—Sir, I obey the mandate,  
 And will return to Venice ;—Hence, avaunt !

*Exit Desdemona.*

Cassio shall have my place<sup>1</sup>. And,—sir, to night,  
 I do entreat that we may sup together.

You are welcome, sir, to Cyprus.—Goats and mon  
 kies<sup>2</sup> ! *Exit.*

9 I am commanded home:] Thus the folio. The quarto 1622 read, perhaps better :

“ I am commanded *here* Get away, ” &c.

The alteration, I suspect, was made, from the editor of the folio not perceiving that an abrupt sentence was intended.

Malone.

*I am commanded here*, (without the least idea of an abrupt sentence,) may be an indignant sentiment of Othello:— “ I have an officer *here* placed over my head: I am now *under the command* of another: ” i. e. of Cassio, to whom the government of Cyprus was just transferred. Stevens.

1 Cassio shall have my place.] Perhaps this is addressed to Desdemona, who had just expressed her joy on hearing Cassio was deputed in the room of her husband. Her innocent satisfaction in the hope of returning to her native place, is construed by Othello into the pleasure she received from the advancement of his rival. Stevens.

2 Goats and monkeys!] In this exclamation Shakspeare has shown great art. Iago, in the first scene in which he endeavours to awaken his suspicion, being urged to give some evident proof of the guilt of Cassio and Desdemona, tells him it were impossible to have ocular demonstration of it, though they should be “ as prime as *goats*, as hot as *monkies*. ” These words we may suppose, still ring in the ears of Othello, who being now fully convinced of his wife's infidelity, rushes out with this emphatic exclamation : Iago's words were but too true ; now indeed I am convinced that they are as hot as “ *goats and monkies*. ”

Malone

Though the words of Othello, cited by Mr. Malone, could not have escaped the deliberate reader's memory, reference to a distant scene but ill agrees with the infuriation of Othello's mind. His fancy, haunted by still growing images of lewdness, would scarce have expressed its feelings in recollected phraseology.

Stevens.

*Lod.* Is this the noble Moor whom our full senate  
 Call—all-in all sufficient?—This the noble nature  
 Whom passion could not shake? whose solid virtue  
 The shot of accident, nor dart of chance,  
 Could neither graze, nor pierce?

*Iago.* He is much chang'd

*Lod.* Are his wits safe? is he not light of brain?

*Iago.* He is that he is, I may not breathe my  
 censure.

What he might be—if, what he might, he is not, —  
 I would to heaven, he were.

*Lod.* What, strike his wife?

They were words which he was not likely to have forgotten.  
 Boswell.

3———whose solid virtue

The shot of ACCIDENT, nor dart of CHANCE,  
 Could neither GRAZE, nor pierce?] I cannot see, for my  
 heart, the difference betwixt the shot of *accident* and dart of  
*chance*. The words and things they imply are purely synonymy;  
 but that the poet intended two different things seems  
 plain from the *discretive* adverb. Chances may afflict a man in  
 some circumstances; but other distresses are to be accounted for  
 from a different cause. I am persuaded our author wrote:

"The shot of *accident*, nor dart of *chance*," &c.

And, in a number of other places, our poet industriously puts  
 these two words in opposition to each other. THEOBALD

To *graze* is not merely to touch superficially, [as Dr Warburton  
 has stated,] but to strike not directly, not so to bury the body  
 of the thing striking in the matter struck

Theobald trifles, as is usual. *Accident* and *chance* may admit  
 a subtle distinction; *accident* may be considered as the act, and  
*chance* as the power or agency of fortune; as, It was by *chance*  
 that this *accident* befel me. At least if we suppose all corrupt  
 that is inaccurate, there will be no end of emendation. Johnson

I do not see the least ground for supposing any corruption in  
 this passage. As *pierce* relates to the dart of *chance*, so *graze*  
 is referred to the shot of *accident*. The expression is still used,  
 we still say—he was *grazed* by a bullet.

For *graze*, Dr Warburton arbitrarily substituted—*rage*.  
 Malone

*Iago.* Faith, that was not so well ; Yet'would I  
 know,  
 That stroke would prove the worst.

*Lod.* Is it his use ?  
 Or did the letters work upon his blood,  
 And new-create this fault ?

*Iago.* Alas, alas !  
 It is not honesty in me, to speak  
 What I have seen and known. You shall observe  
 him ;  
 And his own courses will denote him so,  
 That I may save my speech : Do but go after,  
 And mark how he continues.

*Lod.* I am sorry, that I am deceiv'd in him.  
 [Exeunt.]

## SCENE II.

A Room in the Castle.

*Enter Othello and Emilia*

*Oth.* You have seen nothing then ?

*Emil.* Nor ever heard ; nor ever did suspect.

\* 4 A Room in the Castle] There are great difficulties in ascertaining the place of this scene. Near the close of it, Iago says to Desdemona, "Go in, and weep not," which would lead us to place it in the court before Othello's castle. These words may indeed be explained to mean, "Go into the supper-room" (though I do not think that the meaning) ; but immediately afterwards Roderigo enters, and converses with Iago, which decisively ascertains the scene not to be in Othello's house : for Roderigo, who had given the first intelligence to Brabantio of his daughter's flight, and had shortly afterwards drawn his sword on Othello and his partisans, certainly would not take the liberty of walking into his house at pleasure.

On the other hand, what Othello says early in the scene to Emilia—

"Leave procreants alone, and shut the door ;"

*Oth.* Yes, you have seen Cassio and she together.

*Emil.* But then I saw no harm; and then I heard

Each syllable, that breath made up between them.

*Oth.* What, did they never whisper?

*Emil.* Never, my lord

*Oth.* Nor send you out o'the way?

*Emil.* Never.

*Oth.* To fetch her fan, her gloves, her mask, nor nothing?

*Emil.* Never, my lord.

*Oth.* That's strange.

*Emil.* I durst, my lord, to wager she is honest,  
Lay down my soul at stake: if you think other,  
Remove your thought; it doth abuse your bosom.  
If any wretch hath put this in your head,  
Let heaven requite it with the serpent's curse!  
For, if she be not honest, chaste, and true,  
There's no man happy; the purest of their wives  
Is foul as slander.

*Oth.* Bid her come hither:—go.—

[*Exit Emilia.*]

She says enough;—yet she's a simple bawd,  
That cannot say as much. This is a subtle whore,  
A closet-lock and-key of villainous secrets:

and his subsequent address to her as he goes out, as decisively point out a room in Othello's castle as the place of the scene; and compel us to place the several interlocutors there, however inconsistent with Roderigo's entry, and Iago's address to Desdemona.

The truth is, that our poet and his audience, in this instance, as in many others, were content, from want of scenery to consider the very same spot, at one and at the same time, as the outside and inside of a house. See *The Historical Account of the English Stage*, &c. vol. iii. Malone.

5—of their wives—] Thus the folio. The quarto, 1622 reads—of her sex. Malone.



And yet sh<sup>h</sup>ll kneel, and pray ; I have seen her  
do<sup>h</sup>.

*Re-enter Emilia, with Desdemona.*

*Des.* My lord, what is your will ?

*Oth.* Pray, chuck, come hither.

*Des.* What is your pleasure ?

*Oth.* Let me see your eyes ,

Look in my face.

*Des.* What horrible fancy's this ?

*Oth* Some of your function, mistress ;

*[To Emilia.*

Leave procreants alone, and shut the door ;

Cough, or cry—hem if any body come :

Your mystery, your mystery ;—nay, despatch—

*[Exit Emilia.*

*Des.* Upon my knees, what doth your speech  
import ?

I understand a fury in your words,

But not the words<sup>6</sup>.

*Oth.* Why, what art thou ?

*Des.* Your wife, my lord ; your true

And loyal wife.

*Oth.* Come, swear it—damn thyself,

Lest being like one of heaven, the devils them  
selves

Should fear to seize thee : therefore be double-  
damn'd,

Swear—thou art honest.

*Des.* Heaven doth truly know it

*Oth.* Heaven truly knows, that thou art false as  
hell.

*Des.* To whom, my lord ? with whom ? How am  
I false ?

---

<sup>6</sup>—But not the words ] This line is added out of the first edition  
Pope

*Oth.* O Desdemona!—away! away! away!

*Des.* Alas, the heavy day!—Why do you weep?  
Am I the occasion of these tears, my lord?  
It, haply, you my father do suspect,  
An instrument of this your calling back,  
Lay not your blame on me; if you have lost him,  
Why, I have lost him too.

*Oth.* Had it pleas'd heaven  
To try me with affliction; had he rain'd  
All kinds of sores, and shames, on my bare head,  
Steep'd me in poverty to the very lips;  
Given to captivity me and my utmost hopes  
I should have found in some part of my soul  
A drop of patience: but (alas!) to make me;  
A fixed figure, for the time of scorn?

—7 TIME of scorn, &c.] The reading of both the oldest quartos and the folio is—

“—for the time of scorn.”

Mr. Rowe reads—*hand* of scorn; and succeeding editors have silently followed him

I would (though in opposition to so many great authorities in favour of the change) continue to read with the old copy:

“—the *time* of scorn”

We call the hour in which we are to die, *the hour of death*—the time when we are to be judge—*the day of judgment*—the instant when we suffer calamity—*the moment of evil*; and why may we not distinguish the time which brings contempt along with it, by the title of *the time of scorn*? Thus, in King Richard III.:

“Had you such leisure in *the time of death*?”—

Again, in King Henry VI. Part III:

“To help king Edward in his *time of storms*?”

Again, in Marston's *Insatiate Countess*, 1618:

“I'll poison thee; with murder curbe thy paths,

“And make thee know a *time of infamy*”

Othello takes his idea from a clock. “To make me (says he) a fixed figure (on the dial of the world) for the hour of scorn to point and make a full stop at!

By slow unmoving finger our poet could have meant only—

To point his slow unmoving finger at,—  
O! O!

so slow that its motion was imperceptible Thus, in Antony and Cleopatra the Messenger, describing the gait of the demure Octavia, says—

“——— she creeps ;

“ Her motion and her station are as one : ”

1. e she moved so slowly, that she appeared as if she stood still  
Steevens.

Might not Shakspeare have written :

“——— for the scorn of time

“ To point his slow unmoving finger at— ”

1. e the marked object for the contempt of all ages and all time.  
So, in Hamlet :

“ For who would bear the whips and scorns of time ? ”

However, in support of the reading of the old copies, it may be observed, that our author has personified *scorn* in his 88th Sonnet :

“ When thou shalt be dispos'd to set me light,”

“ and place my merit in the eye of scorn— ”

The epithet *unmoving* may likewise derive some support from Shakspeare's 104th Sonnet, in which this very thought is expressed :

“ Ah ! yet doth beauty, like a dial hand,

“ Steal from his figure, and no pace perceiv'd

“ So your sweet hue, which methinks still doth stand,

“ Hath motion, and mine eye may be deceiv'd ”

In the clocks of the last age there was, I think, in the middle of the dial-plate a figure of time, which I believe, was in our poet's thoughts, when he wrote the passage in the text [See Richard II. Act V.] Steevens.

The *finger* of the dial was the technical phrase So, in Albovine King of the Lombards, by D'Avenant, 1629 :

“ Even as the slow finger of the dial

“ Doth in its motion circular remove

“ To distant figures— ”

D'Avenant was a great reader of Shakspeare, and probably had read his plays, according to the fashion of the time, in the folio, without troubling himself to look into the quarto copies

*Unmoving* is the reading of the quarto 1622. The folio reads —and moving ; and this certainly agrees with the image presented and its counterpart, better than *unmoving*, which can be applied to a clock, only by licence of poetry, ( not appearing to move ) and as applied to *scorn*, has but little force : to say nothing of the superfluous epithet *slow*, for there needs no ghost to tell us, that that which is *unmoving* is *slow* *Slow* implies some

Yet could I bear that too ; well, very well :  
 But there, where I have garner'd up my heart<sup>8</sup> ;  
 Where either I must live, or bear no life,  
 The fountain from the which my current runs,  
 Or else dries up ; to be discarded the ice !  
 Or keep it as a cistern, for foul toads,<sup>1</sup>  
 To knot and gender in !—turn thy complexion  
 there

Patience, thou young and rose-lipp'd cherubin ;  
 Ay, there, look grim as hell<sup>2</sup> !

*Des.* I hope, my noble lord esteems me honest.

sort of motion, however little it may be, and therefore appears to me to favour the reading of the folio.

I have given the arguments on both sides, and, from respect to the opinion of others, have printed *unmoving*, though I am very doubtful whether it was the word intended by Shakspeare. The quarto 1622 has—*fingers* : the folio—*finger* Malone.

Perhaps we should read—*slowly moving finger at*. I should wish to reject the present reading, for even the word *slow* implies some degree of motion, though that motion may not be perceptible to the eye. *The time of scorn* is a strange expression, to which I cannot reconcile myself ; have no doubt but it is erroneous, and which we had authority to read—*hand* of scorn, instead of *time*. M Mason

8—garner'd up my heart ;] That is, *treasured up* ; the *garner* and the *fountain* are improperly conjoined : Johnson

9—Where either I must live, or bear no life ;] So, in King Lear .

“ Whereby we do exist, or cease to be, Steevens

1—a CISTERN, for foul toads,, &c.] So, in Antony and Cleopatra :

“ So half my Egypt were submerg'd, and made

“ A cistern for scald'd snakes—.” Steevens

2—turn thy complexion there ! &c.] at such an object do thou, *patience*, thyself *change colour* ; at this do thou, even thou, *rosy cherub* as thou art, *look as grim as hell*. The old edition and the new have it :

“ I here look grim as hell.”

*I* was written for *ay*, and not since corrected. Johnson.

Here in the old copies was manifestly an error of the press. See the line next but one above. Mr Theobald made the correction. Malone

*Oth.* O, lay, as summer flies are in the shambles,  
That quicken even with blowing. O thou weed<sup>3</sup>,  
Who art so lovely fair, and smell'st so sweet,  
That the sense aches at thee.—'Would, thou had'st  
ne'er been born!

*Des.* Alas, what ignorant sin have I committed?

*Oth.* Was this fair paper, this most goodly book,  
Made to write whore upon<sup>4</sup>? What committed!  
Committed<sup>5</sup>!—O thou publick commoner!

3—O thou weed,] Dr. Johnson has, on this occasion, been unjustly censured for having stifled difficulties where he could not remove them. I would therefore, observe, that Othello's speech is printed word for word from the folio edition, though the quarto reads:

"O thou *black* weed!"

Had the epithet, *black*, been admitted, there would still have remained an incomplete verse in the speech no additional beauty would have been introduced; but instead of it, a paltry antithesis between the words *black* and *fair* Steevens.

The quarto 1622 reads:

"O thou *black* weed, *why* art so lovely fair?

"Thou smell'st so sweet, that the sense aches at thee." &c.  
Malone.

4 Was this fair paper, &c.] Massinger has imitated this passage in *The Emperor of the East*.

"———can you think

"This master piece of heaven, this precious vellum

"Of such a purity and virgin whiteness

"Could be design'd to have perjury and whoredom

"In capital letters writ upon't? Steevens.

5 Committed!] This, and the three following lines, are omitted in the first quarto. For the peculiar sense in which the word—*committed*, is here used, see *Lear*, Act III Sc. XIV. See also, *Decker's Bell-man's Night Walkes*, &c.: "But what doe they? marrie, they doe that which the Constable should have done for them both in the streets; that is to say, *commit, commit*!"

Steevens.

This word in Shakespeare's time, beside its general signification, seems to have been applied particularly to unlawful acts of love. Hence perhaps it is so often repeated by Othello.

So, in Sir Thomas Overbury's Characters, (A Very Woman)

I should make very forges of my cheeks,  
That would to cinders burn up modesty,  
Did I but speak thy deeds.—What committed !  
Heaven stops the nose at it, and the moon  
                    winks !

The bawdy wind, that kisses all it meets,  
Is hush'd within the hollow mine of earth,  
And will not hear it : What committed !—  
Impudent strumpet !

*Des.* By heaven you do me wrong.

*Oth.* Are not you a strumpet?

*Des.* No, as I am a christian :  
If to preserve this vessel for my lord<sup>7</sup>,  
From any others foul unlawful touch,  
Be—not to be a strumpet, I am none .

*Oth.* What, not a whore?

*Des.* No, as I shall be saved.

*Oth.* Is it possible ?

*Des.* O, heaven forgive us !

*Oth.* I cry you mercy, then?  
I took you for that cunning whore of Venice,  
That married with Othello.—You, mistress,

1614: "She *commits* with her ears for certain; after that, she may go for a maid, but she has been lame with in her understanding." The word is used in the same in King Lear

*“Commit not with man’s sworn spouse.”*

Again, in Decker's *Honest Whore*, Part I :

“——if all *commuters* stood in a rank,

"They'd make a lane, in which your shame might dwell."

**Malone**

6 The bawdy wind, that kisses all it meets,] So, in *The Merchant of Venice*:

7 If to preserve this vessel for my lord,] This expression, as well as many others, our authors has borrowed from the sacred writing: “—to possess his *vessel* in sanctification,—1 Thess.

8—any OTHER—] Thus the folio. The quarto reads—any  
*hatred* Steevens.

*Re-enter Emilia.*

That have the office opposite to Saint Peter,  
And keep the gate of hell ; You ! you ! ay, you !  
We have done our course ; there's money for your  
pains ;  
I pray you, turn the key, and keep our counsel.

[*Exit.*

*Emil.* Alas, what does this gentleman conceive ?

How do you, madam ? how do you, my good lady ?

*Des.* Faith, half asleep

*Emil.* Good madam, what's the matter with my lord ?

*Des.* With who ?

*Emil.* Why, with my lord, madam.

*Des.* Who is thy lord ?

*Emil.* He that is yours, sweet lady.

*Des.* I have none : Do not talk to me, Emilia ;  
I cannot weep ; nor answer I have none,  
But what should go by water<sup>1</sup>. Pr'ythee, to-night  
Lay on my bed my wedding sheets,—remember ;—  
And call thy husband hither.

*Emil.* Here is a change, indeed !

[*Exit.*

---

9 Who is thy lord ?] This, and the following speech, are omitted in the first quarto. Steevens.

1—answer I have none,

But what should go BY WATER.] Camden has preserved an Epitaph on Queen Elizabeth, which concludes with a similar conceit :

“ I think the barge-men might with easier thighs

“ Have rowed her thither in her people's eyes :

“ For how-so-ere, thus much my thoughts have scann'd,

“ Sh'ad come by water, had she come by land.”

Steevens.

These lines are to be found in Decker's Wonderful Yeare, 1603. and probably were written by him. They are not as an epitaph,

REFD

*Des.* 'Tis meet I should be us'd so, very meet.  
How have I been behav'd, that he might stick  
The small'st opinion 'on my great'st abuse?<sup>2</sup>

*Re-enter Emilia, with Iago.*

*Iago.* What is your pleasure, madam? How is  
it with you?

*Des.* I cannot tell. Those, that do teach young  
babes,  
Do it with gentle means, and easy tasks :  
He might have chid me so ; for, in good faith,  
I am a child to chiding.

*Iago.* What's the matter, lady ?

*Emil.* Alas, Iago, my lord hath so bewhor'd her,  
Thrown such despite and heavy terms upon her,  
As true hearts cannot bear.

*Des.* Am I that name, Iago?

*Iago.* What name, fair lady ?

*Des.* Such as, she says, my lord did say I was.

*Emil.* He call'd her, whore ; a beggar, in his  
drink,

Could not have laid such terms upon his callet<sup>3</sup>.

2—on my great'st abuse? This is the reading of the quarto 1622, which Dr. Johnson thought preferable to the reading of the folio—on my least misuse? Malone.

3—upon his CALLET.] *Callet*, is a lewd woman; so called (says Dr. Grey) from the French *calote*, which was a sort of head dress worn by country girls. This head-dress is mentioned Ben Jonson in his *Magnetick Lady* :

"The wearing the *callet*, the politick hood."

The word is likewise found in Cocks *Lorelles Bote*, a satyre, bl. l. printed by Wynkyn de Worde, no date :

"Yf he call her *calat*, she calleth hym knave agayne."

On the Books of the the Stationers' Company is the following entry : "Recevyd of Alexander Lucye for his lycence for printinge of a boke intituled the—orders of *Callets* or drabbys. 1563. Steevens.

"—such terms upon his *callet*." This word is of great antiquity in the English language. Chaucer has it in his *Remedy of Love* :



*Iago.* Why did he so?

*Des.* I do not know; I am sure, I am none such.

*Iago.* Do not weep, do not weep; Alas the day!

*Emil.* Has she forsook so many noble matches,  
Her father, and her country, and her friends,  
To be call'd—where? would it not make one weep?

*Des.* It is my wretched fortune.

*Iago.* Beshrew him for it!  
How comes this trick upon him?

*Des.* Nay, heaven doth know.

*Emil.* I will be hang'd, if some eternal villain  
Some busy and insinuating rogue,  
Some cogging cozening slave, to get some office,  
Have not devis'd this slander; I'll be hang'd else.

*Iago.* Fye, there is no such man; it is impossible.

*Des.* If any such there be, heaven pardon him!

*Emil.* A halter pardon him! and hell gnaw his  
bones!

Why should he call her, whore? who keeps her  
company?

What place? what time? what form? what like-  
lihood?

The Moor's abus'd by some most villainous knave<sup>4</sup>,  
Some base notorious<sup>5</sup> knave, some scurvy fellow:—

"C. for *callet*, for of, we have O,

"L. for *leude*, D. for *demeanure*," &c. PERCY.

I meet with this word in the translation of Ariosto. 1591:

"And thus this old ill-favour'd spiteful *callet*—"

Harrington, in a note on that line, says that "*callet* is a nickname used to a woman," and that "in Irish it signifies a *witch*."

I have no faith in Dr. Grey's etymology of this word. *Calote* is a coif or light cap, worn by others beside country girls. Malone.

Dr. Grey's etymology is taken from the Glossary to Urry's Chaucer. Reed

4—some most villainous knave,] Thus the folio. The quarto 1622 reads—some outrageous knave. Malone.

5—notorious—] For *gross*, not in its proper meaning for known. Johnson.

O, heaven, that such companions<sup>6</sup> thou'dst unfold,  
And put in every honest hand a whip,  
To lash the rascal<sup>7</sup> naked through the world,  
Even from the east to the west!

*Iago.* Speak within door<sup>8</sup>.

*Emil.* O, fye upon him! some such squire he  
was,  
That turn'd your wit the seamy side<sup>1</sup> without<sup>9</sup>,  
And made you to suspect me with the Moor.

*Iago.* You are a fool; go to.

*Des.* O good Iago,  
What shall I do to win my lord again?  
Good friend, go to him; for, by this light of heaven,  
I know not how I lost him. Here I kneel:—  
If e'er my will did trespass 'gainst his love,  
Either in discourse of thought, or actual deed<sup>2</sup>;

6—such COMPANIONS—] *Companion*, in the time of Shakespeare, was used as a word of contempt, in the same sense as *fellow* is at this day.

So, in *The Widow's Tears*, by Chapman, 1612: "How now, base *companion*?"

Again, in *The Spanish Tragedy*, 1605:

"And better 'tis, that base *companions* die,

"Than by their life to hazard our good haps." Malone.

The same term of degradation occurs and is explained in *Julius Caesar*. See Act IV. Sc. III. In *King Henry IV. Part II. Act II. Sc. IV.* *Dol Tearsheet* also says to *Pistol*:—"I scorn you, scurvy *companion*." Steevens.

7—the RASCAL—] Thus the quarto 1622; folio—*rascals*. *Emilia* first wishes that *all* base fellows were detected, and then that heaven would put a whip in every honest hand to punish in a signal manner that villainous knave, particularly in her thoughts, who had abused the too credulous Moor. Malone.

8 Speak within door.] do not clamour so as to be heard beyond the house. Johnson.

9—the seamy side without,] That is, *inside out*. Johnson.

This idea has already occurred. In a former scene, *Iago* speaks of *Roderigo* as of one—

"Whom love hath turn'd almost the wrong side outward."  
Steevens.

1 Here I kneel: &c] The first quarto omits these words and the rest of the speech. Steevens.

Or that mine eyes; mine ears, or any sense,  
 Delighted them in any other form ;  
 Or that I do not yet, and ever did,  
 And ever will,—though he do shake me off  
 To beggarly divorcement,—love him dearly,  
 Comfort forswear me ! Unkindness may do much ;  
 And his unkindness may defeat my life,  
 But never taint my love. I cannot say, whore ;  
 It does abhor me, now I speak the word ;  
 To do the act that might the addition earn,  
 Not the world's mass of vanity could make me.

*Iago.* I pray you; be content ; 'tis but his humour ;

The business of the state does him offence,  
 And he does chide with yous.

*Des.* If 'twere no other,—

*Iago.* It is but so, I warrant you [*Trumpets.*  
 Hark, how these instruments summon to supper !  
 And the great messengers of Venice stay <sup>4</sup> :

2—Either in DISCOURSE OF THOUGHT, or actual deed ;] Thus the old copies. So, in *Hamlet*.

“ O heaven ! a beast, that wants *discourse of reason*,

“ Would have mourn'd longer ”

The modern editors, following Mr. Pope, read *discourse or thought* Malone.

Notwithstanding the instance given in favour of the old reading, I suspect, on the authority of the following note, that Mr. Pope's correction is defensible. Steevens.

The three ways of committing sin mentioned in the Catholick catechisms are in *thought, word, and deed*. C.

The same word remain in our Liturgy, Steevens.

3 and he does CHIDE WITH YOU.] This line is from the quarto 1622: Steevens.

To *chide with* was the phraseology of the time. We have the same phrase in Shakspeare's 111th Sonnet :

“ O for my sake do you *with fortune chide* ” Malone.

The same phrase indeed occurs in p. 302, but perhaps with a somewhat different construction :

“ And *chides with* thinking.” Steevens.

4 And the great messengers of Venice stay:] Thus the quarto. The folio poorly reads :

“ The messengers of Venice stay *the meat*,” Steevens.

Go in, and weep not ; all things shall be well.

[*Exeunt Desdemona and Emilia.*]

*Enter Roderigo.*

How now, Roderigo ?

*Rod.* I do not find, that thou deal'st justly with me.

*Iago.* What in the country ?

*Rod.* Every day thou doff'st me with some device, Iago ; and rather (as it seems to me now,) keep'st from me all conveniency, than suppliest me with the least advantage of hope. I will, indeed, no longer endure it: Nor am I yet persuaded, to put up in peace what already I have foolishly suffered.

*Iago.* Will you hear me, Roderigo ?

*Rod.* 'Faith, I have heard too much; for your words, and performances, are no kin together.

*Iago.* You charge me most unjustly.

*Rod.* With nought but truth. I have wasted myself out of my means. The jewels you have had from me, to deliver to Desdemona, would half have corrupted a votarist : You have told me—she has received them, and returned me expectations and comforts of sudden respect and acquittance<sup>5</sup> ; but I find none.

*Iago.* Well ; go to ; very well.

*Rod.* Very well ! go to ! I cannot go to, man ; nor 'tis not very well : By this hand, I say, it is very scurvy ; and begin to find myself fobbed in it.

*Iago.* Very well.

---

5...and ACQUITTANCE ;] This is the reading of the original quarto 1622. The folio reads...and acquaintance.

Acquittance is requital. So, in King Henry V.:

"And shall forget the office of our hand

"Sooner than *quittance* of desert and merit."

Malone.

*Rod.* I tell you, 'tis not very well. I will make myself known to Desdemona: If she will return me my jewels, I will give over my suit, and repent my unlawful solicitation; if not, assure yourself, I will seek satisfaction of you.

*Iago.* You have said now.

*Rod.* Ay, and I have said nothing, but what I protest intendment of doing.

*Iago.* Why, now I see there's mettle in thee; and even, from this instant, do build on thee a better opinion than ever before. Give me thy hand, Roderigo: Thou hast taken against me a most just exception; but, yet, I protest, I have dealt most directly in thy affair.

*Rod.* It hath not appeared.

*Iago.* I grant, indeed, it hath not appeared; and your suspicion is not without wit and judgment. But, Roderigo, if thou hast that within thee indeed, which I have greater reason to believe now than ever—I mean, purpose, courage, and valour,—this night show it: if thou the next night following enjoyest not Desdemona, take me from this world with treachery, and devise engines for my life<sup>7</sup>.

*Rod.* Well, what is it? is it within reason, and compass?

*Iago.* Sir, there is especial commissions come from Venice, to depute Cassio in othello's place.

6—your suspicion is not without WIT and JUDGMENT.] Shakspeare knew well, that most men like to be flattered on account of those endowments in which they are most deficient. Hence Iago's compliment to this *snipe* on his sagacity and shrewdness.

Malone.

7 take me from this world with treachery, and devise ENGINES for my life, &c.] To *devise engines*, seems to mean, to contrive *racks, tortures* &c. Ritson.

So, in King Lear:

“—like an *engine*, wrench'd my frame of nature.”

Steevens.

*Rod.* Is that true? why, then Othello and Desdemona return again to Venice.

*Iago.* O, no, he goes into Mauritania, and takes away with him the fair Desdemona, unless his abode be lingered here by some accident; wherein none can be so determinate, as the removing of Cassio.

*Rod.* How do you mean—removing of him?

*Iago.* Why, by making him incapable of Othello's place; knocking out his brains.

*Rod.* And that you would have me do?

*Iago.* Ay; if you dare do yourself a profit, and a right. He sups to-night with a harlot<sup>8</sup>, and thither will I go to him;—he knows not yet of his honourable fortune: if you will watch his going thence, (which I will fashion to fall out between twelve and one,) you may take him at your pleasure; I will be near to second your attempt, and he shall fall between us. Come, stand not amazed at it, but go along with me; I will show you such a necessity in his death, that you shall think yourself bound to put it on him. It is now high supper-time<sup>1</sup>, and the night grows to waste<sup>2</sup>: about it.

8—there is ESPECIAL commission—] Shakspeare probably wrote—a *special*—Malone

9 He sups to-night with a HARLOT] The folio reads—a *harlotry*, which may be right. Our author has the expression—"a peevish self-will'd *harlotry*," in two plays. Ritson

1—It is now HIGH supper-time,] I believe we should read:

"It is now *nigh* supper-time—" M Mason

The old reading is the true one. There is no phrase more common than—"high time to go to bed—to get up &c. High time, is full, complete time.

Thus Spenser, in his Fairy Queen:

"High time now gan it wax from Una fair

"To think of those her captive parents—"

Again:

"High time it is this war now ended were."

Clarendon is frequent in his use of this expression. Steevens.

2—and the night grows to Waste:] I suppose Iago means to say, that it is *near midnight*. Perhaps we ought to print—*twist*—

*Rod.* I will hear further reason for this.

*Iago.* And you shall be satisfied. [*Exeunt.*]

### SCENE III.

Another Room in the Castle.

*Enter Othello, Lodovico, Desdemona, Emilia,  
and Attendants.*

*Lod.* I do beseech you, sir, trouble yourself no further.

*Oth.* O, pardon me; 'twill do me good to walk.

*Lod.* Madam, good night; I humbly thank your ladyship.

*Des.* Your honour is most welcome.

*Oth.* Will you walk, sir?—

O,—Desdemona,——

*Des.* My lord?

*Oth.* Get you to bed on the instant; I will be returned forthwith: dismiss your attendant there; look, it be done.

*Des.* I will, my lord.

[*Exeunt Othello, Lodovico, and Attendants.*]

*Emil.* How goes it now? he looks gentler than he did.

*Des.* He says, he will return incontinent;

Both the old copies, the quarto 1622 and the folio 1623, read—*wast*, which was the old spelling of *waist*.

So Hamlet:

“In the dead *wast* (*waist*) and middle of the night.”

See note on that passage, vol. vii. p. 209, n. 6.

See also, *The Puritan*, a comedy, 1607:

“——ere the day

“Be spent to the *girdle*, thou shalt be free.”

The words, however, may only mean—the night is *wasting apace*.

Malone.

The last is certainly the true explanation. So, in *Julius Cæsar*

“Sir, March is *wasted* fourteen days.” Steevens.

He hath commanded me to go to bed,  
And bade me to dismiss you.

*Emil.* Dismiss me !

*Des.* It was his bidding; therefore, good Emilia,  
Give me my nightly wearing, and adieu ;  
We must not now displease him.

*Emil.* I would, you had never seen him !

*Des.* So would not I ; my love doth so approve  
him,  
That even his stubbornness, his checks, and  
frowns,—

Pr'ythee, unpin me,—have grace and favour in them.

*Emil.* I have laid those sheets you bade me on  
the bed.

*Des.* All's one ;—Good father<sup>3</sup> ! how foolish are  
our minds !—

If I do die before thee, pr'ythee, shroud me  
In one of those same sheets.

*Emil.* Come, come, you talk.

*Des.* My mother had a maid call'd—Barbara ;  
She was in love ; and he, she lov'd, prov'd mad,  
And did forsake her<sup>4</sup> : she had a song of—willow,  
An old thing 'twas. but it express'd her fortune,  
And she died singing it: That song, to-night,  
Will not go from my mind ; I have much to do,

3 —Good father !] Thus the folio. The quarto 1622 reads  
—all's one, good *faith*. Molone.

4 —and he, she lov'd prov'd mad,  
And did forsake her:] I believe that *mad* only signifies *wild*,  
*frantick*, *uncertain*. Johoson.

*Mad*, in the present instance, ought to mean—*inconstant*.

Ritson.

\* We still call a wild giddy girl a *mad-cap* : and, in The First  
Part of King Henry VI. are mentioned:

“ *Mad*, natural graces that exinguish art.  
Again, in the Two Gentleman of Verona:

“ Come on, you *mad-cap*.”

Again, in Love's Labour's Lost: Do you hear, my *mad wenches*?”  
Steevens.



But to go hang my head<sup>5</sup> all at one side,  
And sing it like poor Barbara. Pr'ythee, despatch

*Emil.* Shall I go fetch your night gown?

*Des.* No, unpin me here.—

This Lodovico is a proper man.

*Emil.* A very handsome man.

*Des.* And he speaks well.

*Emil.* I know a lady in Venice, who would have  
walked barefoot to Palestine, for a touch of his ne-  
ther lip.

I.

*Des.* The poor soul<sup>6</sup> satsighing<sup>7</sup> by a sycamore  
tree, [Singing.

*Sing all a green willow<sup>8</sup>;*

*Her hand on her bosom, her head on her knee,*

*Sing willow, willow, willow :*

5—I have much to do,

But to go hang my head—] I have much *ado to do any*  
*thing* but hang my head. We might read:

*Not to go hang my head*

This is perhaps the only insertion made in the latter editions which has improved the play. The rest seem to have been added for the sake of amplification, or of ornament. When the imagination had subsided, and the mind was no longer agitated by the horror of the action it became at leisure to look round for specious additions. This addition is natural. Desdemona can at first hardly forbear to sing the song she endeavours to change her train of thoughts, but her imagination at last prevails and she sings it. Johnson.

From *I have much to do*, to *Nay that's not next*, was inserted after the first edition, was likewise the remaining part of the song. Steevens.

6 *The poor soul*, &c.] This song, in two parts, is printed in a late collection of old ballads; the lines preserved here differ somewhat from the copy discovered by the ingenious collector.

Johnson.

7—*sat SIGHING*—] The folio reads—*singing*. The passage, as has been already observed, is not in the original copy printed in 1622. The reading of the text is taken from a quarto of no authority printed in 1620. *Sighing*, as Mr. Steevens has observed, is also the reading in the black-letter copy of this ballad, in the

*The fresh streams<sup>9</sup> ran by her, and murmur' her  
moans ;*

*' Sing willow, &c.*

*Her salt tears fell from her, and soften'd the  
stones ;*

Lay by these :

*Sing willow, willow, willow ;*

Pr'ythee, hie thee ; he'll come anon.—

*Sing all a green willow must be my garland*

. II.

*Let no body blame him, his scorn I approve<sup>1</sup>,—*

Nay, that's not next.—Hark ! who is it that knocks?

*Emil* It is the wind.

Pepys Collection which Dr Percy followed. See *The Reliques of Ancient English Poetry* vol. i 192. Malone.

8 *Sing all a green willow; &c.* ] In the Gallery of Gorgious Inuentions, &c. 4to 1578, there is also a song to which the burden is

“ Willow, willow, sing all of green willow;

“ Sing all of greene willow shall be my garland.”

Sing L. ii. Steevens.

9 *The fresh steams &c.* ] These lines are formed with some additions from two couplets of the original song:

“ *The cold streams ran by him, his eyes wept apace;*

“ *O willow &c.*

“ *The salt tears fell from him, which drowned his face ;*

“ *O willow, &c.*

“ *The mute birds sate by him, mad tame by his moans;*

“ *O willow, &c.*

“ *The salt tears fell from him which soften'd the stones.*”

Malone.

1 *Let nobody blame him, his scorn I approve,* ] In the original:

“ Let nobody blame me, her scorn I do prove,

“ O willow, &c.

“ She was born to be fair ; I to die for her love ”

Malone.

*Des.* I call'd my love, false love<sup>2</sup>; but what said he then?

*Sing willow, &c.*

*If I court mo women, you'll couch with mo men<sup>3</sup>.*  
So, get thee gone; good night. Mine eyes do itch;  
Doth that bode weeping?

*Emil.* Tis neither here nor there.

*Des.* I have hard it said so.—O, these men,  
these men!—

Dost thou in conscience think,—tell me, Emilia,—  
That there be women do abuse their husbands  
In such gross kind?

*Emil.* There be some such, no question.

*Des.* Would'st thou do such a deed for all the  
world?

*Emil.* Why would not you?

*Des.* No, by this heavenly light!

*Emil.* Nor I neither by this heavenly light;  
I might do't as well i'the dark.

*Des.* Would'st thou do such a deed for all the  
world?

*Emil.* The world is huge thing: Tis a great  
price

For a small vice.

*Des.* Good troth, I think thou would'st not,

*Emil.* By my troth, I think I should; and un-

<sup>2</sup> *I call'd my love, false love ;*] This couplet is not in the ballad, which is the complaint, not of a woman forsaken, but of a man rejected. These lines were properly added when it was accommodated to a woman. Johnson.

<sup>3</sup> — *you'll couch with mo men.*] This verb is found also in The Two Noble Kinsmen, 1634:

“ — O, if thou couch

“ But one night with her — ” Malone.

It is used likewise in The Merchant of Venice:

“ — couching with the lawyers clerk.” Steevens.

<sup>4</sup> *I have heard it said so*] This, as well as the following speech is omitted in the first quarto. Steevens.

do't when I had done. Marry, I would not do such a thing for a joint-ring<sup>5</sup>; nor for measures of lawn; nor for gowns, petticoats nor caps, nor any petty exhibition: but, for the whole world.—Why, who would not make her husband a cuckold, to make him a monarch? I should venture purgatory for't.

*Des.* Beshrew me, if I would do such a wrong for the whole world.

*Emil.* Why the wrong is but a wrong i' the world; and having the world for your labour, 'tis a wrong in your own world, and you might quickly make it right.

*Des.* I do not think there is any such woman.

*Emil.* Yes, a dozen; and as many

To the vantage<sup>6</sup>, as would store the world they play'd for.

But, I do think<sup>7</sup>, it is their husband's faults,  
If wives do fall: Say, that they slack their duties,  
And pour our treasures into foreign laps<sup>8</sup>;

5—for a JOINT-RING ;] Anciently a common token among lovers. They are mention'd by Burton in his *Anatomy of Melancholy*, edit 1632. 544: "With tokens, hearts divided, and half rings."

The nature of these rings will be best explain'd by a passage in Dryden's *Don Sebastian*:

"——a curious artist wrought them,

"With joints so close as not to be perceiv'd;

Yet are they both each other's counters counterpart:

Her part had Juan inscrib'd and, and his had Zayda,

"(You know those names are theirs) and in the midst,

"A heart divided in two halves plac'd.

Now if the rivets of those rings inclos'd,

'Fit not each other, I have forg'd this lye,

'But if they join you most for ever part.'" Steevens.

6 To the vantage, ] i. e. to boot over and above. Steevens.

But, I do think &c.] The remaining part of this speech is omitted in the first quarto Steevens.

8 And pour our treasures into foreign laps;] So in our author's 142d Sonnet:

Robb'd others beds' revenues of their rent. Malone.

Or else break out in peevish jealousies,  
 Throwing restraint upon us; or, say, they stricke us,  
 Or scent our former havings in despite;  
 Why, we have galls; and though we have some  
 grace,

Yet we have some revenge. Let husbands know,  
 Their wives have sense like them<sup>1</sup>: they see, and  
 smell,

And have their palates both for sweet and sour,

As husbands have. What is it that they do,

When they change us for others? Is it sport?

I think, it is; And doth affection breed it?

I think it doth; It's frailty, that thus errs?

It is so too: And have not we affections?

Desires for sport? and frailty, as men have;

Then, let them use us well; else, let them know,

The ills we do, their ills instruct us so<sup>2</sup>

*Des.* Good night, good night: Heaven me such  
 usage send<sup>3</sup>,

Not to pick bad from bad; but, by bad, mend!

[*Exeunt.*]

9— our former having—] Our former allowance of expence,  
 Johnson

1 —have SENSE like them:] *Sense* is used here, as in Hamlet, for *sensation* or *sexual appetite*. See vol. vii. p. 394, n. 2.  
 Malone.

2—instruct us so] Mr Malone, in the following note has described and rejected a correction which I have received on the authority of the following passage in *Pericles*. Till this instant I had supposed this passage itself to need amendment:

“Your honor and your goodness *teach* me to it.

Perhaps no rhyme was intended. Steevens.

“—instruct us so” i. e. *so to do*. This passage, [in *Othello*,] as has been already observed, is not in the quarto 1622. The reading of my text [s] is that of the folio 1623. The modern editors following an alteration made by the editor of the second folio, read—instruct us *to*. Our poet, for the sake of rhyme, often uses an uncommon phraseology; I have therefore adhered to the authentick copy. Malone.

3—Heaven me such usage send.] Such *uses* is the reading of

## ACT V. SCENE I.

A Street.

*Enter Iago and Roderigo*

*Iago.* Here, stand behind this bulk; straight will he come:

Wear thy good rapier bare, and put it home,  
Quick, quick; fear nothing; I'll be at thy elbow:  
It makes us, or it mars us; think on that,  
And fix most firm thy resolution.

*Rod.* Be near at hand; I may miscarry in't.

*Iago.* Here, at thy hand, be bold, and take thy sword. [*Retires to a little distance.*]

*Rod.* I have no great devotion to the deed;  
And yet he has given me satisfying reasons:—  
'Tis but a man gone:—forth, my sword; he dies.

[*Goes to his stand.*]

*Iago.* I have rubb'd this young quat almost to the sense,  
And he grows angry<sup>4</sup>. Now, whether he kill Cassio,

the folio, and of the subsequent editions; but the old quarto has, —such *usage* send. *Usage* is an old word for *custom*, and, I think better than *uses* Johnson.

4 I have rubb'd this young quat almost to the sense,

And he grows angry.] This is a passage much controverted among the editors. Sir T. Hanmer reads *quab*, a *gudgeon*; not that a *gudgeon* can be *rubbed* to much *sense*, but that a man grossly deceived is often called a *gudgeon*. Mr. Upton reads—*quail*, which he proves, by much learning, to be a very cholerick bird. Dr. Warburton retains *gnat*, which is found in the early quarto. Theobald would introduce *knot*, a small bird of that name. I have followed the text of the folio, and third and fourth quartos.

A *quat* in the midland counties is a *pimple*, which by rubbing is made to smart, or is *rubbed to sense*. Roderigo is called a *quat* by the same mode of speech, as a low fellow is now termed

Or Cassio him, or éach do kill the other,  
 Every way makes my gain<sup>5</sup> : Live Roderigo,  
 He calls me to a restitution large  
 Of gold, and jewels, that I bobb'd from him<sup>6</sup>,  
 As gifts to Desdemona ;  
 It must not be : if Cassio do remain,

in low language a *scab*. To *rub* to the sense is to rub to the quick. Johnson.

The same explanation appeared in the British Magazine, p. 425, in the year 1748. REED.

So, in the Devils a law Case 1623 ; " O young *quat* ! incontinence is plagued in all creatures in the world. "

Again, in Decker's Gul's Hornbook, 1609: "—whether he be a *young quat* of the first yeeres, *renew*, or some austere and sullen-fac'd steward, " &c.

Such another thought occurs in Ben Jonson's Catiline:

"—must have their disgraces still new *rubb'd*,  
 "To make them smart, " &c

Again, in the preface to Robert Dallington's Method of Travel, shewed by taking the View of France, as it stood in the Yeare of our Lord, 1598: "—and be assur'd that where it *rubbeth* the French itche *till it smart*, " &c.

Again, in Chapman's translation of Homer's *Batrachomomachia* :

" And this it is that  *rubs* the angry sore  
 " Of my offence —." Steevens.

5—my GAIN—] The quartos read—my *game*. Steevens.

6—that I BOBB'D from him,] That I *fool'd* him out of. A *bob* formerly signified a mock, or jeer Cole renders it in his Dictionary. 1679, by *sanna*, as he does *bobb'd* by *illusus*.

So, in Turberville's Songs and Sonnets

" A schollar skil'de in Virgil's verse,  
 " And reading of his booke

" Arma virumque that begins,

" Was caught in Cupid's hooke,

" At length to mariage flat he fell,

" When wedding-day was doon,

" To play her pranks, and *bob* the foole,

" The shrowish wife begoon." Malone.

To *bob* for fish is likewise a technical term among those who delight in angling. Thus, in a well-known line describing a giant's occupation :

" He sat upon a rock, and *bobb'd* for whales." Steevens

He hath a daily beauty in his life,  
 That makes me ugly ; and, besides, the Moor  
 May unfold me to him ; there stand I in much  
 peril :  
 No, he must die :—But so, I hear him coming.

*Enter Cassio.*

*Rod.* I know his gait, 'tis he ;—Villain, thou diest  
 [*Rushes from his post, and makes a pass at*  
*Cassio.*

*Cas.* That thrust had been mine enemy indeed,  
 But that my coat is better than thou think'st,  
 I will make proof of thine.

[*Draws, and wounds Roderigo.*

*Rod.* O, I am slain !

[*Iago rushes from his post, cuts Cassio behind*  
*in the Leg<sup>7</sup>, and exit.*

*Cas.* I am maim'd for ever:—Held, ho ! murder !  
 murder ! [*Falls.*

*Enter othello, at a distance.*

*Oth.* The voice of Cassio :—Iago keeps his  
 word.

*Rod.* O, villain that I am !

*Oth.* Hark ! 'tis even so.

*Cas.* O, help ! ho ! light ! a surgeon !

*Oth.* 'Tis he ; O brave Iago, honest, and just,  
 That hast such noble sense of thy friend's wrong !  
 Thou teachest me, Minion, your dear lies dead,  
 And your fate hies apace<sup>8</sup> : Strumpet, I come :  
 Forth of my heart<sup>9</sup> those charms, thine eyes, are  
 blotted ;

7—in the leg,] Iago maims Cassio in his *leg*, in consequence of what he had just heard him say, from which he supposed that his body was defended by some secret armour. *Malone.*

8 And your fate hies apace :] Thus the first quarto. The second quarto and the folio read—and your *unblest fate hies.*

*Steevens.*



Thy bed, lust-stain'd, shall with lust's blood be spotted. [Exit Othello.]

*Enter Lodovico and Gratiano, at a distance.*

*Cas.* What, ho! no watch? no passage<sup>1</sup>? murder! murder!

*Gra.* 'Tis some mischance, the cry<sup>2</sup> is very dreadful.

*Cas.* O, help!

*Lod.* Hark!

*Rod.* O wretched villain!

*Lod.* Two or three groans;—it is a heavy night<sup>2</sup>: These may be counterfeits; let's think't unsafe

9 Forth of my heart, &c.] Thus the first quarto. The folio reads—*For of*. Steevens

Mr Whalley observes to me that the reading of the quarto is the true one. *Forth* signifies both *out* and *from*. So, in Hamlet:

“*Forth* at your eyes your spirits wildly peep.”

Again, in Jonson's Volpone:

“*Forth* the resolved corners of his eyes”

Mr. Henley has also made the same observation, and in proof of it produced the following passages from King Richard III.:

“I clothe my naked villany

“With old odd ends, stol'n *forth* of holy writ.”

Again:

“Faith, none but Humphrey Hounre, that call'd your grace,

“To breakfast once, *forth of* my company.” Reed.

*For off*] once proposed by Mr. Steevens] is the conjectural reading introduced by the editor of the second folio, and is one of a thousand proofs of capricious alterations made in that copy without any regard to the most ancient editions. The original reading is undoubtedly the true one. So, in Mount Tabor, or the Private Exercises of a Penitent Sinner, 1939:—whilst all this was acting, there came *forth of* another door at the farthest end of the stage, two old men,” &c. Malone.

1—no passage?] No passengers? nobody going by?

Johnson.

So, in The Comedy of Errors:

“Now in the stirring *passage* of the day.” Steevens.

2—a heavy night:] A *thick cloudy* night, in which an ambush may be commodiously laid. Johnson

So, in Measure for Measure:

“Upon the *heavy* middle of the night.” Steevens.

To come in to the cry, without more help.

*Rod.* No body come ? then shall I bleed to death

*Enter Iago, with a Light.*

*Lod.* Hark !

*Gra.* Here's one comes in his shirt, with light and weapons.

*Iago.* Who's there ? whose noise is this, that cries on murder<sup>3</sup>?

*Lod.* We do not know.

*Iago.* Did you not hear a cry ?

*Cas.* Here, here ; for heaven's sake, help me.

*Iago.* What's the matter ?

*Gra.* This is Othello's ancient, as I take it.

*Lod.* The same indeed ; a very valiant fellow,

3—whose noise is this, that cries on murder ? Thus the quarto 1622, and the folio 1623 ; and such was the phraseology of Shakspeare's age. So, in *Eastward Hoe*, a comedy, 1605 .

“ Who *cries on murder* ? lady, was it you ? ”

That line is a parody on one in *The Spanish Tragedy*.—To *cry on*, as Dr. Johnson has observed in a note on *Hamlet*, vol. vii. p. 517, is to exclaim against. The editor of the second folio, who altered whatever he did not understand, for *cries on*, substituted *cries out*, and has been followed by all the modern editors.

Malone.

To “ *cry on* ” any thing, is not, I believe, a phrase more ancient than to “ *cry out* ” on any thing. In *King Henry IV.* Part II. these prepositions act together in one line :

“ And that same word even now *cries out* on us.”

perhaps they would both also have been employed in the passage under consideration, but that the structure of our author's verse required only one of them.—I mention these circumstances, that the enormous guilt of the second folio, and its copiers, may be in some degree extenuated. Steevens.

•The ignorance of the editor of the second folio (not his enormous guilt) and the carelessness of those who followed him, are not at all extenuated by this remark. The question is, whether *cry on* was not a phrase of Shakspeare's time, which it is proved to have been ; and therefore need not have been altered. Shakspeare might indeed have written *cry out on* ; but he did not so write ; and the text would not have been disturbed if the person who made the alteration had understood his language. Malone.

*Iago.* What are you here that cry so grievously?

*Cas.* Iago? O, I am spoil'd, undone by villains! Give me some help.

*Iago* O me, lieutenant! what villains have done this?

*Cas.* I think, that one of them is hereabout, And cannot make away.

*Iago.* O treacherous villains!—What are you there? come in, and give some help.

[*To Lodovico and Gratiano.*]

*Rod.* O, help me here!

*Cas.* That's one of them.

*Iago.* O murderous slave! O villain!  
[*Iago stabs Roderigo.*]

*Rod.* O damn'd Iago! O inhuman dog!—  
O! O! O! [Dies.]

*Iago.* Kill men i'the dark!—Where be these bloody thieves?—

How silent is this town!—Ho! murder! murder! What may you be? are you of good, or evil?

*Lod.* As you shall prove us, praise us

*Iago.* Signior Lodovico?

*Lod.* He, sir.

*Iago.* I cry you mercy; Here's Cassio hurt By villains.

*Gra.* Cassio?

*Iago.* How is it, brother?

*Cas.* My leg is cut in two.

*Iago.* Marry, heaven forbid!—Light, gentlemen; I'll bind it with my shirt.

*Enter Bianca.*

*Bian.* What is the matter, ho? who is't that cry'd?

4—age you of good, or evil?] So, in *Hamlet*:

“Art thou a spirit of health? or goblin damn'd?”

Steevens.

*Iago.* Who is't that cry'd ?

*Bian.* O my dear Cassio ! my sweet cassio !  
O Cassio ! Cassio ! Cassio !

*Iago.* O notable strumpet !—Cassio, may you suspect  
Who they should be, that have thus mangled you ?  
*Cas.* No.

*Gra.* I am sorry, to find you thus : I have been  
to seek you.

*Iago* Lend me a garter<sup>5</sup> : So—O, for a chair,  
To bear him easily hence !.

*Bian.* Alas, he faints :—O Cassio ! Cassio !  
Cassio !

*Iago.* Gentlemen all, I do suspect this trash  
To be a party in this injury<sup>6</sup>.—

Patience a while, good Cassio—Come, come ;  
Lend me a light.—Know we this face, or no ?

Alas ! my friend, and my dear countryman<sup>7</sup>,  
Roderigo ? no—Yes, sure ; O heaven ! Roderigo.

*Gra.* What, of Venice !

*Iago* Even he, sir ; did you know him !

*Gra.* Know him ! ay.

*Iago.* Signior Gratiano ! I cry you gentle pardon  
These bloody accidents must excuse my manners,  
That so neglected you.

*Gra.* I am glad to see you.

*Iago.* How do you, Cassio !—O, a chair, a chair !

*Gra.* Roderigo !

*Iago.* He, he, 'tis he :—O, that's well said ;—  
the chair :— [A Chair brought in.  
Some good man bear him carefully from hence ;

<sup>5</sup> Lend me a garter, &c.] This speech is omitted in the first quarto. Steevens.

<sup>6</sup> To be a party in this injury.] Thus the folio. The quarto 1622 reads to bear a part in this. Steevens.

<sup>7</sup> Alas ! my friend, and my dear COUNTRYMAN.] This passage incontestably proves that Iago was meant for a Venetian.

Steevens.

I'll fetch the general's surgeon. For you, mistress,  
 [To Bianca.

Save you your labour. He that lies slain here,  
 Cassio,

Was my dear friend : What malice was between  
 you ?

Cas. None in the world ; nor do I know the  
 man.

Iago [To Bianca.] What, look you pale ?—O,  
 bear him out o'the air.

[Cassio and Rod. are borne off.]

Stay you, good gentlewoman<sup>8</sup> : Look you pale,  
 mistress !

Do you perceive the greatness<sup>9</sup> of her eye !—

Nay, if you stare<sup>1</sup>, we shall hear more anon :—

Behold her well ; I pray you, look upon her ;

8 — good GENTLEMEN:] Thus the folio. The quarto reads  
 —gentlewoman. Steevens.

That the reading of the quarto is right, may be collected from the situation and feelings of the parties on the scene. No reason can be assigned why Lodovico and Gratiano should immediately quit the spot where they now are, before they had heard from Iago further particulars of the attack on Cassio, merely because Cassio was borne off: whereas, on the other hand, his mistress, Bianca, who has been officiously offering him assistance, would naturally endeavour to accompany him to his lodgings.

Malone.

There seems to me to be a very good reason assignable why these two gentlemen should immediately quit the spot on Cassio's being borne off, viz. to assist him or see him properly taken care of, rather than to stay and gratify their curiosity. Respect for the person appointed Othello's successor, if not personal regard, would, I should think, naturally have dictated such a proceeding, had they not been stopped by Iago's desiring them not to go.

Reed,

Iago stops Bianca under a pretended suspicion that she would endeavour to escape, and then proceeds in taunting language to accuse her of guilt. Boswell.

9—the GASTNESS—] So the folio. The quartos read—  
 jestures. Steevens.

1 Nay, if you STARE,] So the folio. Quartos read stirre.  
 Steevens.

Do you see, gentlemen? nay, guiltiness will speak.  
Though tongues were out of use?

*Enter Emilia.*

*Emil.* 'Las, what's the matter; what's the matter, husband?

*Iago.* Cassio hath here been set on in the dark,  
By Roderigo, and fellows that are scap'd;  
He's almost slain, and Roderigo dead.

*Emil.* Alas, good gentleman! alas, good Cassio!

*Iago.* This is the fruit of whoring.—Pr'ythee,  
Emilia,

Go know of Cassio where he supp'd to-night<sup>3</sup>:—  
What, do you shake at that?

*Bian.* He supp'd at my house; but I therefore  
shake not.

*Iago.* O, did he so? I charge you, go with me.

*Emil.* Fye, fye upon thee, strumpet!

2—guiltiness will speak,

Though tongues were out of use] So, in *Hamlet*:

"For murder, though it have no tongue, will speak

"With most miraculous organ" Steevens.

3 Pr'ythee, Emilia,

Go know of Cassio where he supp'd to-night:] In the last scene of the preceding Act Iago informs Roderigo, that Cassio was to sup with Bianca; that he would accompany Cassio to her house, and would take care to bring him away from thence between twelve and one. Cassio too had himself informed Iago, Act IV. Sc. I. that he would sup with Bianca, and Iago had promised to meet him at her house. Perhaps, however, here Iago chose to appear ignorant of this fact, conscious that he had waylaid Cassio, and therefore desirous of being thought ignorant of his motions during the evening. Malone.

Yet, how happens it, that Bianca, instead of replying—*He suppe'd* &c. did not answer, addressing herself to Iago:

"Why, you well know,

"*He suppe'd,*" &c?

The former line being imperfect, some such word might have been omitted. Or, perhaps, our author was unwilling that Bianca should say, in the presence of Iago's wife, that he too had been of Cassio's supper-party; and hence this seeming inconsistency.

Steevens.

*Bian.* I am no strumpet: but of life as honest,  
As you that thus abuse me.

*Emil.* As I? foh! fye upon thee!

*Iago.* Kind gentlemen, let's go see poor Cassio  
dress'd:—

Come, mistress, you must tell us another tale.—

Emilia, run you to the citadel,

And tell my lord and lady what has happ'd.—

Will you go on, I pray?—This is the night, [*Aside.*  
That either makes me, or fordoes me quite<sup>4</sup>.

[*Exeunt.*

## SCENE II.

*A Bedchamber: Desdemona in bed asleep. A  
Light Burning.*

*Enter Othello.*

*Oth.* It is the cause, it is the cause, my soul,—  
Let me not name it<sup>5</sup> to you, you chaste stars<sup>6</sup>!—

4—or FORDOES me quite.] To *fordo*, is to *undo*, to ruin, to  
*desstroy*. So, in Hamlet:

“ — did with desperate hand,

“ *Fordo* its own life.”

Again, in the Interlude of Jacob and Esau, 1578:

“ If God were so pleased, I would that were *fordonne*.”  
Steevens.

5 It is the cause, it is the cause, my soul,—

Let me not name it —] The abruptness of this soliloquy  
makes it obscure. The meaning, I think, is this:— I am here  
(says Othello in his mind) overwhelmed with horror. What is  
the reason of this perturbation? Is it want of resolution to do  
justice? Is it the dread of shedding blood? No; it is not the  
action that shocks me, but “it is the cause, it is the cause, my  
soul; let me not name it to you, ye chaste stars! it is the cause.”

Johnson.

Othello, full of horror at the cruel action which he is about to  
perpetrate, seems at this instant to seeking his justification,  
from representing to himself *the cause*, i. e. the greatness of the

It is the cause.—Yet I'll not shed her blood;  
Nor scar that whiter skin of hers than snow,  
And smooth as monumental alabaster.

[Takes off his Sword.

Yet she must die, else she'll betray more men<sup>7</sup>.  
Put out the light, and then put out the light<sup>8</sup> :

provocation he had received. He may, however, men—It is the *cause* of chastity and virtue, that I maintain. Steevens. •

Surely Mr. Steevens's first explanation is the true one. There could be no reason why the cause of chastity and virtue should not be named to the chaste stars. Boswell.

6—you CHASTE stars—] For the epithet—*chaste*, applied to the stars, there is perhaps no classical authority Statius, when Achilles, disguised in a female habit, had proved his manhood on Deidamia, observes that—

—ristit chorus omnis ab alto

*Astrorum, et teneræ rubuerunt cornua Lunæ.* •

Hence we may infer that an occurrence offensive to the moon, was anciently supposed to put the less prudish stars ("Diana's waiting-women") in good humour. Steevens.

7 Yet she must die, else she'll betray more men.] This is the second attempt of Othello to justify what he has undertaken. First he says, *It is the cause*, i. e. his now *cause*; now he is willing to suppose himself the preventer of mischief to others.

Steevens.

8 Put out the light, and then put out the light :] It should be thus printed.

"Put out the light, and then—Put out the light!"

The meaning is, I will put out the light, and then proceed to the execution of my purpose. But the expression of *putting out the light* bringing to mind the effects of the extinction of the light of life, he breaks short, and questions himself about the effects of this metaphorical extinction, introduced by a repetition his first words, as much as to say,—but hold, let me first weight the reflections which this expression so naturally excites.

• Warburton.

This has been considered as very difficult line. Fielding makes Betterton and Booth dispute about it with the author himself in the other world. The punctuation recommended by Dr. Warburton, gives a spirit to it which I fear was not intended. It seems to have been only a *play upon words*. To put the light out was a phrase for to kill. In The Maid's Tragedy, Melantius says :

"—'Tis a justice, and a noble one,

"To put the light out of such base offenders." Farmer. •



If I quench thee, thou flaming minister,  
I can again thy former light restore,

This phrase is twice used in Sidney's *Arcadia*, for killing a lady, p. 466 and 470, edit. 1633.

Again, in an unpublished play called *The Second Maiden's Tragedy*, by George Chapman, licensed by Sir George Buc, October 31st, 1611: (now in the library of the Marquis of Lansdowne, who honoured me with the use of it :)

" ——— O soul of cunning !

" Came that arch subtlety from thy lady's counsel,

" Or thine own sudden craft ? confess to me

" How oft thou hast been a bawd to their close actions,

" *On all thy light goes out* " Steevens.

" Put out the light, and then put out the light " This is one of the passages to which I have alluded in a note on *As You Like It*, on the word *quintaine* (see the end of that play), in which, by a modern regulation, our poet's words have obtained a meaning, which in my opinion was not in his thoughts. Mr Upton, I had imagined, was the first person who introduced the *conceit* in this line, which has been adopted since his book appeared, by pointing it thus :

" Put out the light, and then—Put out the light ! " &c. but I have since discovered it in Ayres's *Life of pope*

I entirely agree with Dr. Farmer, that this regulation gives a spirit to this passage that was not intended. The poet, I think meant merely to say, —" I will now put out the lighted taper which I hold, and then put out the light of *life* ; " and this introduces his subsequent reflection and comparison, just as aptly as supposing the latter words of the line to be used in the same sense as in the beginning of it, which cannot be done without destroying that equivocal and play of words of which Shakspeare was so fond.

There are few images which occur more frequently in his works than this. Thus, in *King Henry VI Part III.* the dying Clifford says :

" Here *burn* my *candle out*, ay, here it dies."

Again in *Macbeth*

" Out out brief candle !

Again in *King Henry VIII.*

" This candle burns not clear ' tis I must snuff it ;

" Then out it goes."

Again, in his *Rape of Lucrece*.

" Fair torch, *burn out thy light*, lend it not

" To *darken her light* excelleth thine ! "

Let the words—"put out her light," stand for a moment in the place of "darken her, and then the sense will run—"Burn out thy light, fair torch, and lend it not to put out her light, whose

Should I repent me : but once put out thine<sup>9</sup>,  
 Thou cunning'st pattern of excelling nature<sup>1</sup>,  
 I know not where is that Promethean heat,  
 That can thy light relume<sup>2</sup>. When I have pluck'd  
 thy rose<sup>3</sup>,

light is more excellent than thine." In the very same strain, says Othello, "let me first extinguish the light I now hold, and then put out the light" of life. But how different in effect and importance are these two acts! The extinguished taper can be lighted again, but the light of life, when once extinguished, can never, alas, be relumed!

The same image is to be found in Shakspeare's contemporaries. Thus, in *Strange and Tragical Histories*, &c. 1577: "What enorme and strange tragedyes have every onesene in the empire of the east, that is stayned with the bloude of fathers shead by the children, and of the *lighte* of the children obscured by the handes of their owne mothers"

The question is not, which regulation renders the passage most elegant and spirited, but what was the poet's idea—I believe, however, that Shakspeare wrote—and then put out *thy* light; and the reading of the original copy in a subsequent line, "—but once puts out *thine*," seems to me to countenance this emendation.

In *The Merchant of Venice* the word *light* is used with equal ambiguity:

"Let me give *light*, but let me not be *light*" Malone.

I have felt myself bound to print the text according to Mr. Malone's opinion; but if Warburton's explanation be an error, it is *demptus per vim*, I for one am very sorry to part with it. Broken sentences, as Mr. Malone has more than once observed, are very much in our poet's manner, and are surely natural in the perturbed state of Othello's mind. I am unwilling to persuade myself that a regulation of the text which contains so much beauty could be merely the refinement of a critic, and that our great author, in one of his most highly-wrought scenes, instead of it, intended nothing but a cold conceit. Boswell.

9—put out THINE] Thus the quarto. The folio reads—put out *thy light*. I have chosen the former reading for the sake of measure, and to escape a useless repetition of the word—*light*.  
 . . . Steevens.

1 Thou cunning'st pattern of excelling nature.] So, in *Palmerin D'Oliva*, 1588, p. 1: "—those that beheld her, esteemed her for the chiefest piece of workmanship that ever nature framed." Reed.

2 That can thy light RELUME—] Thus the folio. The first quarto—*return*: the second quarto—*relumine*. Steevens.

I cannot give it vital growth again,  
It needs must wither :—I'll smell it on the tree —  
[Kissing her.]

O balmy breath, that dost almost persuade  
Justice to break her sword !—One more, one  
more !—

Be thus when thou art dead, and I will kill thee,  
And love thee after :—One more, and this the last :  
So sweet was ne'er so fatal. I must weep,  
But they are cruel tears: This sorrow's heavenly;  
It strikes, where it doth love.—She wakes—

*Des.* Who's there ? Othello ?

*Oth.* Ay, Desdemona.

*Des.* Will you come to bed, my lord ?

*Oth.* Have you pray'd to-night, Desdemona ?

*Des.* Ay, my lord.

*Oth.* If you bethink yourself of any crime,  
Unreconcil'd as yet to heaven and grace,  
Solicit for it straight.

*Oes.* Alas, my lord, what may you mean by  
that ?

Our poet has *illumine* for *illuminate*, in Hamlet :

" Had made his course, to *illumine* that part of heaven,

" Where now it burn. " Malone

3—THY rose, ] Thus the folio. The quarto reads, —the rose.

Again, the quarto reads:

"——— I 'll smell it on the tree."

The folio:

" I'll smell thee on the tree." Steevens.

4— This sorrow's heavenly; ] This tenderness, with which I  
lament the punishment which justice compels me to inflict, is a  
holy passion.

I wish these two lines could be honestly ejected. it is the fate  
of Shakspeare to counteract his own pathos. Johnson.

Perhaps the poet would not have retained both these images  
had he published the play himself, though in the hurry of com-  
position he threw them both upon paper. The first seems adopted  
from the fabulous history of the crocodile, second from a pas-  
sage in the Scripture. Steevens.

"Whom the Lord loveth, he chasteneth " M. Mason.

*Oth.* Well, do it, and be brief ; I will walk by :  
I would not kill thy unprepared spirit ;  
No,—Heaven forefend!— I would not kill thy  
soul<sup>5</sup>.

*Des.* Talk you of killing ?

*Oth.* Ay, I do,

*Des.* Then, heaven

Have mercy on me !

*Oth.* Amen, with all my heart !

*Des.* If you say so, I hope you will not kill me.

*Oth.* Humph !

*Des.* And yet I fear you ; for you are fatal then,  
When your eyes roll so<sup>6</sup> : Why I should fear, I  
know not,

Since guiltiness I know not ; but yet, I feel, I fear<sup>7</sup>.

5—I would not kill thy soul ] So, in the First Part of the  
Strange and Wonderful Adventures of Dos Simonides, &c.  
bl. 1 4to. 1581: “—for that her Master would putte her Mistris  
to shrifte, before he destroyed her bodie, yet to the savegarde of  
her soul.”

Sir W. D’Avenant has also borrowed this thought in his Albo-  
vine King of Lombardy. 1629 :

“ I am not fraught with devil’s spleen ; I would

“ Not hurt thy soul.”

Othello appears to have been a favourite of his author; for he  
has bestowed on him that piety which he had refused to Hamlet.  
See vol. vii. p. 382. Steevens.

6 for you are fatal then,

When your EYES ROLL so! A similar indication of the  
power of savage jealousy is found in Strange, Lamentable, and  
Tragicall Hystories, translated out of the French into English by  
R. S. 4to. 1577, sing E4. verso? “—hee was changed into suche  
a choler, by the impoysoning of the dangerous venime *jealousy*, as  
one distraught and frantick, and remayned in the chamber a  
great space *rolling his eyes in whitenesse*, grinding his teeth, and  
saying the dogges paternoster against him of whome he thought  
he had receyved such an unworthy outrage.” Malone.

7 Since GUILTINESS I know not; but yet, I feel, I fear. ] Read

“ Since *guilt* I know not; but yet, I feel, I fear. ”

*Guiltiness* has been already misprinted for *guilt* [ See p. 461,  
line 1 ] It is impossible that Shakspear should lengthen a word  
merely to spoil his metre. Ritson.

In the page referred to by Mr. Ritson the reader will only find

*Oth.* Think on thy sins.

*Des.* They are loves I bear to you.

*Oth.* Ay, and for that thou diest.

*Des.* That death's unnatural, that kills for loving<sup>8</sup>.—

Alas, why gnaw you so your nether lip ?

Some bloody passion shakes your very frame :

These are portents ; but yet, I hope ;

They do not point on me.

*Oth.* Peace, and be still !

*Des.* I will so : What's the matter ?

*Oth.* That handkerchief, which I so lov'd, and gave thee,

Thou gav'st to Cassio.

*Des.* No, by life and soul ;

Send for the man, and ask him.

*Oth.* Sweet soul, take heed,

Take heed of perjury ; thou'rt on thy death bed.

*Des.* Ay, but not yet to die.

*Oth.* Yes, presently :

Therefore confess thee freely of thy sin ;

For to deny each article with oath,

Cannot remove, nor choke, the strong conception,

another instance in which he would wish to temper with the text  
His alteration in these instance would not make the metre correct

Boswell.

The chivalry of criticism does not, in my opinion, require us to defend the old copies ( those grannams of the stage, *balba de nare locutæ* ) when they so grossly offend against the laws of metre In the earlier part of this works I have got rid of some of their deformities, but in this and a few of the latter plays I have been content with exposing them, being certain that their notoriety will hereafter prove the means of securing a privilege which respecting the present editors, may be litigated. Steevens<sup>6</sup>

<sup>8</sup> That death's unnatural, that kills for loving. ] This thought is likewise found in The Legend of Orpheus and Eurydice, a poem, by H. L. 16mo 1597 :

“ Unnatural, which kill where you should kisse.”

Again, in our poet's King Richard III. :

“ It is a quarrel most unnatural,

“ To be reveng'd on him that loveth thee.” Malone.

That I do groan withal. Thou art to die.

*Des.* Then, Lord have mercy on me !

*Oth.* I say, amen.

*Des.* And have you mercy too !—I never did  
Offend you in my life ; never lov'd Cassio,  
But with such general warrant of heaven  
As I might love : I never gave him token.

*Oth.* By heaven, I saw my handkerchief in his  
hand.

O perjur'd woman ! thou dost stone my heart,  
And mak'st me call, what I intend to do,—  
A murder, which I thought a sacrifice<sup>1</sup>  
I saw the handkerchief.

*Des.* He found it then ;  
I never gave it him :—Send for him hither,  
And let him confess a truth.

*Oth.* He hath confess'd.

*Des.* What, my lord ?

*Oth.* That he hath—us'd thee<sup>1</sup>

*Des.* How ? unlawfully ?

*Oth.* Ay.

*Des.* He'll not say so.

9 A murder, which I thought a sacrifice :] This line is difficult  
*Thou hast hardened my heart, and makest me kill thee with the*  
rage of a murderer, when *I thought to have sacrificed thee to jus-*  
tice with the calmness of a priest striking a victim

It must not be omitted, that one of the elder quartos reads,—  
“ thou dost stone *thy* heart ;” which I suspect to be genuine.  
The meaning then will be—*thou forcest me to dismiss thee from*  
the world in the state of the murdered without preparation for  
death *when I intended that thy punishment should have been*  
a sacrifice atoning for thy crime.

I am gald that I have ended my revisal of this dreadful scene.  
It is not to be endured. Johnson.

*Thy heart*, is the reading of the original quarto 1622.

Malone.

1 That he hath—us'd THEE ] The quarto 1622 exhibits this  
line thus:

“ That he hath—*uds* death. Malone.

*Oth.* No, his mouth is stopp'd ;  
Honest Iago hath ta'en order for't<sup>1</sup>.

*Des.* My fear interprets then,—What, is he dead ?

*Oth.* Had all his hairs been lives<sup>2</sup>, my great revenge  
Had stomach for them all.

*Des.* Alas ! he is betray'd, and I undone.

*Oth.* Out, strumpet ! Weep'st thou for him to  
\*my face ?

*Des.* O, banish me, my lord, but kill me not.

*Oth.* Down, strumpet !

*Des.* Kill me to-morrow, let me live to-night.

*Oth.* Nay, if you strive,—

*Des.* But half an hour.

*Oth.* Being done,  
There is no pause<sup>3</sup>.

1 hath TA'EN ORDER for ] i. e. has *taken measures*. So, in Holinshed's Reign of King John : "—he *took* such order for him, that he was despoiled of all his goods and benefices." P. 174  
Steevens.

Again, in Dido, Queen of Carthage, by Marlowe and Nashe 1594:

" I will *take order* for presently" Malone.

2 Had all his hairs been lives,] This thought appears to have been very common, as it occurs frequently in dramatick performances prior to Shakspeare's Othello. So in The Devil's Charter, by Barnaby Barnes, 1697:

" Know, Cæsar, had I now as many lives

" As there are stones, or hairs upon my head,

" I would," &c.

Again in Beaumont and Fletcher's King and no King:

" ——— but if all

" *My hairs were lives*, I would not be engaged

" In such a cause."

Again, in Hieronymo.

" Had I as many lives as there be stars—"

Steevens.

King and No King, as appears by Sir Henry Herbert's papers, was produced in 1611. See The Historical Account of the English Stage, vol. iii. Malone.

*Des.* But while I say one prayer

*Oth.* It is too late. [*He smother's her.*]

*Emil.* [*Within.*] My lord, my lord! what ho!  
my lord! my lord!

*Oth.* What noise is this?—Not dead! not yet quite dead?

I that am crael am yet merciful;  
I would not have thee linger in thy pain.—

So so.

*Emil.* [*Within.*] What ho! my lord, my lord!

*Oth.* Who's there?

*Emil.* [*Within.*] O good my lord, I would speak  
a word with you.

*Oth.* Yes;—'tis Emilia— by and by,— She's dead.

'Tis like she comes to speak of Cossio's death;

The noise was high.—Ha! no more moving?

Still as the grave. Shall she come in? Were't good?

I think, she stirs again :—No.—What's the best?

3 Being done,

There is no Pause.] The first quarto omits this speech.

Steevens.

4 It is too late.] After this speech of Othello, the elder quarto adds an invocation from Desdemona, consisting only of the sacred name thrice repeated. As this must be supposed to have been uttered while she is yet struggling with death, I think an editor may be excused from inserting such a circumstance of supererogatory horror, especially as it is found in but one of the ancient copies. Steevens.

This alteration was probably made in consequence of the statute of the 3d of James I. c. 21, which lays a penalty for the profane use of the name of God &c. In stage-plays, interludes, May-games, &c. TOLLET.

The statute was necessary; for not only the ancient moralities but the plays (those of Chapman in particular) abound with the most wanton and shocking repetitions of a name which never ought to be mentioned in such an irreverend manner on the stage. Steevens.

The alteration was undoubtedly made by the Master of the Revels. Malone.



Is she come in, she'll sure speak to my wife :  
 My wife ! my wife ! what wife ?—I have no wife<sup>5</sup> :  
 O, insupportable ! O heavy hours !  
 Methinks it should be now a huge eclipse  
 Of sun and moon ; and that the affrighted globe  
 Should yawn at alteration.

*Emil.* [*Within.*] I do beseech you I may speak  
 with you,  
 O, good my lord !

*Oth.* I had forgot thee : O come in, Emilia :—  
 Soft,—by and by :—Let me the curtains draw.—  
 Where art thou ? What's the matter with thee  
 now ? [*Unlocks the Door.*]

*Enter Emilia.*

*Emil.* O, good my lord, yonder's foul murder  
 done.

*Oth.* What ? now ?

*Emil.* But now my lord !

*Oth.* It is the error of the moon;  
 She comes more near the earth than she was wont;  
 And makes men mad.

*Emil.* Cassio, my lord, has kill'd a young Venetian.  
 Call'd—Roderigo.

My wife ! my wife ! what wife ?—I have no wife. ] “ *Filium  
 micum adolescentulus habeo: ah ! quid dixi habere me ? imo  
 habui, Chreme.*” *Ter. Heautont.* Steevens

6 HEAVY hour !] In the first scene of this Act we have  
 “ a -- heavy night ” This epithet likewise occurs in a sense  
 somewhat unusual in Letters from the Paston Family vol. ii.  
 p. 193 “ - it is denyd yt my Lady wolde herafter be the rather  
 myn *bery* Lady for yt delyng—.” Steevens

7 It is the very error of the moon.

She comes more near the earth than she was wont;  
 And makes mad.] So in The Play of the Wether, by  
 John Heywood, 4to bl. l.:

“ On my fayth I thynke the moone be at the full,  
 “ For frantyeke fansyes be then moste plentefull.”

Steevens.

*Oth.* Roderigo kill'd !  
 And Cassio kill'd ?  
*Emil.* No Cassio is not kill'd.  
*Oth.* Not Cassio kill'd ? Then murder's out of  
                   tune,  
 And sweet revenge grows harsh.  
*Des.* O, falsely falsely murder'd !

---

8 O, falsely murder'd !] It cannot be supposed that a person who had been effectually *strangled* or *smothered*, could speak again ; for if the power of breathing returned after the instrument of suffocation was removed, no act of violence had in reality taken place by which the conclusion of life could be brought on. But such is the peculiar fate of Desdemona, that she is supposed to be *smothered*, revives to acquaint us that *she smothered herself*, and then dies without the ostensible cause of death. I am of opinion that some theatrical direction has been omitted ; and that when Othello says—

“———Not dead ? not yet quite dead ?

“ I, that am cruel, am yet merciful ;

“ I would not have thee linger in thy pain :—

“ So so,”

He then stabs her, repeating the two last words, as he repeats the blow Thus, Virgil :

———*sic, sic* juvat ire sub umbras.

After the repetition of wounds, Desdemona might speak again, with propriety, and yet very soon expire; as says Cassio of Roderigo :

“———even but now he speak,

“ After long seeming dead.

The first resolution of Othello was to poison her, but from this measure he is dissuaded by the policy of Iago. He is next determined to use the poniard ; but his tenderness awaking, he cannot bear to deform those beauties which he had so often approached with other sensations, and for different purposes. Therefore, says he,

“ I'll not shed her blood,

“ Nor scar that whiter skin of her's than snow.

“ And smooth as monumental alabaster :

And this resolution we are to imagine he would have kept, but, that he was averse to employing those means again, which had already appeared to be uncertain in their effect.

If this apparent want of play-house direction had occasioned any absurdity in the original representation of the play, probably it is glanced at by Ben Jonson in *The Alchemist*, Act V. : “Didst

*Emil.* Alas ! what cry is that ?

*Oth.* That ! what ?

*Emil.* Out, and alas ! that was my lady's voice :—  
Help ! help, ho ! help !—O lady, speak ! again !  
Sweet Desdemona ! O, sweet mistress, speak !

*Des.* A guiltless death I die.

*Emil.* O, who hath done  
This deed ?

*Des.* Nobody ; I myself ; farewell :  
Commend me to my kind lord ; O, farewell.

[*Dies.*

*Oth.* Why, how should she be murder'd ?

*Emil.* Alas, who knows ?

*Oth.* You heard her say herself, it was not I.

*Emil.* She said so ; I must needs report the  
truth.

*Oth.* She's, like a liar, gone to burning hell<sup>9</sup> ;  
'Twas I that kill'd her.

*Emil.* O, the more angel she,  
And you the blacker devil !

*Oth.* She turn'd to folly, and she was a whore<sup>1</sup>.

hear a cry, said'st thou? Yes, sir, like unto a man that had been  
*strangled* an hour, and could not speak. Steevens.

If Mr Malone's conjecture, as to the year in which Othello was  
written is correct, there cannot be the slightest ground for Mr.  
Steevens's imputation upon Jonson. The classical reader need  
not have his attention called the whimsical interpretation given  
in the preceding not of the words of Virgil, *sic, sic juvat ire sub*  
*umbras* Boswell.

<sup>9</sup> She's like a liar, gone to BURNING HELL;] Here is nothing  
faulty in this passage, but it may be read—

“ She's like a liar, gone to *burn in hell*.”

The vulgar denunciation of future vengeance is, — I think, you'll  
*burn in hell* for this. WHALLEY.

So, in King Richard. II:

“ That hand shall *burn in* never-quenching fire—.”

<sup>1</sup> She turn'd to FOLLY, and she was a whore.] *Folly*, signifies  
here, as in the sacred writings, *wantonness* or *unchastity*. So, in  
our author Rape of Lucrece:

“ Her sad behaviour feeds his vulture *folly*.” Malone.

*Emil.* Thou dost belie her, and thou art a devil

*Oth.* She was false so water<sup>2</sup>.

*Emil.* Thou art rash as fire, to say  
That she was false: O, she was heavenly true!

*Oth.* Cassio did tup her; ask they husband else  
O, I were damn'd beneath all depth in hell;  
But that I did proceed upon just grounds  
To this extremity<sup>3</sup>; Thy husband knew it all.

*Emil.* My husband?

*Oth.* Thy husband.

*Emil.* That she was false to wedlock

*Oth.* Ay, with Cassio.

Nay, had she been true,  
If heaven would make me such another world  
Of one enter and perfect charysolite<sup>4</sup>,  
I'd not have sold her for it.

*Emil.* My husband?

*Oth.* Ay, 'twas he that told me first<sup>5</sup>:  
An honest man he is, and, hates the slime  
That sticks on filthy deeds.

*Emil.* My husband?

So, in the Deteronomy, *xxii.* 21 : "—she hath wrought *folly* in Israel, to play the *whore* " &c. Steevens.

2—false as water.] As water that will support no *wegicht*, nor keep any impression. Johnson.

In Genoesis chap 49, old translation, v. 3. Jacob applies *sifni* Iar term to Reuben : "Thou wast light as water."

3—this *EXTREMITY*;) Perhaps our auther wrote—to this *extreme*. The measure demands as shorter word than the former. Thus, in *Romeo and Juliet*:

"Twixt my *extremes* and me this bloody knife

"Shall play the umpire" Steevens.

4—chrysolite,] Pliny, in his *Natural History*, book *xxxvii.* ch 8 informs us, that Ptolemy Philadelphus had a statue of his wife Arsinoe, made of one *topaz* four cubits in length. He used *topaz* and *chrysolite* (says Dr. Clarke, in his lectures on mineralogy) as synonymous terms. perhaps Shakspeare alluded to this story. Plumptre.

5—that told me first ;) The folio reads—that told me *on her* first. Steevens.

*Oth.* What needs this iterance<sup>5</sup> woman? I say thy husband.

*Emil.*<sup>6</sup> O, mistress villainy hath made mocks with love<sup>7</sup>!—

My husband say that she was false?

*Oth.* He, women;

I say, thy husband; Dost understand the word?

My friend, thy husband, honest honest Iago

*Emil.* If he say so may his pernicious soul Rot half a grain a day! he lies to the heart, She was too fond of her most filthy bargain.

*Oth.* Ha!

*Emil.* Do thy worst:

This deed of thine is no more worthy heaven, Than thou wast worthy her.

*Oth.* Peace, you were best.

*Emil.* Thou hast not half the power to do me harm,

As I have to be hurt. O gull! O dolt!

As ignorant as dirt! thou hast done a deed,—

I care not for thy sword; I'll make thee known,

5—iterance.] Thus the folio. The quarto reads—*iteration*,  
Steevens.

6 *Emil.*] The first quarto omits this and the following speech.  
Steevens.

7—VILLAINY hath made mocks with love!] *Villainy* has taken advantage to *play upon* the weakness of a violent passion  
Johnson.

8 Thou hast not half the power to do me harm,

As I have to be hurt] She means to say,—‘I have in this cause power to endure more than thou hast power to inflict.’  
Johnson.

This sentiment is more expanded in King Henry VIII.:

“——I am able now methinks,

“(Out of a fortitude of soul I feel,

To endure more miseries and greater far,

“Then my weak-hearted enemies dare offer”

Again, in King Henry VI Part II.:

“More can I bear than you dare execute.

Of this last line there is no trace in the old play on which Shakspeare formed The Second Part of King Henry VI. Malone.

Though I lost twenty lives:—Help ! help, ho ! help  
The moor has kill'd my mistress ; Murder ! murder !

*Enter montano, Gratiano and Iago.*

*Mon.* What is the matter ? How now, general ?

*Emil.* O, are you come, Iago ? you have done well.

That man must lay their murders on your neck.

*Gra.* What is the matter ?

*Emil.* Disprove this villain, if thou be'st a man  
He says thou told'st him that his wife was false :  
I know, thou didst not, thou'rt not such a villain ,  
Speak, for my heart is full.

*Iago.* I told him what I thought ; and told no more

Than what he found himself was apt and true.

*Emil.* But did you ever tell him, she was false !

*Iago.* I did.

*Emil.* You told a lie ; an odious, damned lie ;  
Upon my soul, a lie ; a wicked lie :—  
She false with Cassio !—Did you say with Cassio ?

*Iago.* With Cassio, mistress ; Go to, charm your tongue.

9—charm your tongue.] By this expression, “—charm your tongue,” the poet meant no more than to make Iago say, ‘Apply some power, strong as a *charm* would be, to your tongue ; for nothing less can stop its volubility.’ So, in King Henry VI. Part III.”

“ Peace, wilful boy, or I will *charm your tongue* ”

Again, Ben Jonson, in Cynthia's Revels :

“ *charm your skipping tongue* ”

Again, in Spenser's Fairy Queen; b. v. c. ix. :

“ That well could *charm his tongue*, and time his speech,”

Again, in The Yorkshire Tragedy, 1608 :

“ The surest way to *charm* a woman's tongue,

“ Is—break her neck :—a politician did it.”

The same phrase is also employed by Chapman in his version of the fifth Iliad :

*Emil.* I will not charm my tougue ; I am bound  
to speak;

My mistess<sup>1</sup> here lies murder'd in her bed,

*Al.* O heavens forefend !

*Emil.* And your reports have set the murder on.

*Oth.* Nay, stare not, masters : it is true, indeed.

*Gra.* Tis a strange truth.

*Mon.* O monstrous act !

*Emil.* villainy, villainy villainy!—  
I think upon't,—I think—I smell't ; O vilainy !  
I thought so then<sup>2</sup> ;—I'll kill myself for greif—  
O villainy, villainy !

*Iago.* What, are you mad ? I charge you, get  
you home.

*Emil.* Good gentleman, let me have leave to  
speak;

'Tis proper I obey him but not now.

Perchance, Iago, I will ne'er go home,

*Oth.* O ! O ! O ! [*Hanging over his wife.*]

*Emil.* Nay, lay thee down and roar:  
For thou hast kill'd the sweetest innocent,  
That e'er did lift up eyes.

*Oth.* O, she was foul !

[*Rising.*]

" Downe from the chariot fell, his gay arms shin'd and  
rung.

" The swift horse trembled, and his soule for ever charm'd  
his tongue,"

Pliny informs us, that *favete linguis* was the constant exclamation  
before any religious charm was applied. From this circumstance  
the phrase, to charm a tongue, might have originated. Steevens.

1 My mistress &c] This line, and the following six speeches,  
are wanting in the first quarto. Steevens

2 I thought so THEN ;] i. e. at the instant when she gave  
Desdemona's handkerchief to Iago: for even *then* Emilia appear  
to have suspected it was sought after for no honest purpose, and  
therefore asks her husband —

What will you do with it ?" &c.

See p. 376. Steevens.

I scarce did know you; uncle: There lies your  
niece,

Whose breath, indeed, these hands have newly  
stopp'd :

I know, this act shows horrible and grim.

*Gra.* Poor Desdemona ! am glad thy father's  
dead;

Thy match was mortal to him, and pure grief  
Shore his old thread in twain : did he live now,  
This sight would make him do a desperate turn,  
Yea, curse his better angel from his side,  
And fall to reprobation<sup>3</sup> . .

*Oth.* 'Tis pitifull : but yet Iago knows,  
That she with Cassio hath the act of shame  
A thousand times committed<sup>4</sup>; Cassio confess'd it :

3 Yea, curse HIS BETTER ANGEL FROM HIS SIDE,  
And fall to reprobation ] So, in our authors, 144th Sonnet:  
"———my feniale evil

"Tempteth my better angel from my side," Malone.

"—reprobation." Both the first and second folio read—*reprobance*. Steevens.

4 A thousand times committed;] This is another passage which seems to suppose a longer space comprised in the action of this play than the scenes include. Johnson.

"That she with Cassio hath the act of shame

"A thousand times committed——."

And again :

"'Tis not a year or two shows us a man."

I am not convinced from these passages only, that a longer space is comprised in the action of this play than the scenes include.

What Othello mentions in the first instance, might have passed still more often, before they were married, when Cassio went between them; for she, who could find means to elude the vigilance of her father in respect of Othello, might have done so in respect of Cassio, when there was time enough for the occurrence supposed to have happened. A jealous person will aggravate all he thinks, or speaks of ; and might use a *thousand* for a much less number, only to give weight to his censure : nor would it have answered any purpose to have made Othello a little nearer or further off from truth in his calculation. We might apply the poet's own words in Cymbeline :



And she did gratify<sup>f</sup> his amorous works  
 With that recognizance and pledge of love  
 Which I first gave her; I saw it in his hand;  
 It was a handkerchief<sup>5</sup> an antique token.  
 My father gave my mother.

“——spare your arithmetick ;

“ Once, and a million.”

The latter is a proverbial expression, and might have been introduced with propriety, had they been married only a day or two. Emilia's reply perhaps was dictated by her own private experience ; and seems to mean only, 'that it is too soon to judge of a husband's disposition ; or that Desdemona must not be surprised at the discovery of Othello's jealousy, for it is not even a year or two that will display all the failings of a man.

Mr Tollet, however, on this occasion has produced several instances in support of Dr. Johnson's opinion and as I am unable to explain them in favour of my own supposition, I shall lay them before the publick.

Act III. Sc. III. Othello says :

“ What sense had I of her stolen hours of lust ?

“ I saw it not; thought it not, it harm'd not me :

“ *I slept the next night well*, was free and merry :

“ I found not Cassio's kisses on her lips.”

“On Othello's wedding night he and Cassio embarked from Venice, where Desdemona was left under the care of Iago. They all meet at Cyprus; and since their arrival there, the scenes include only one night, the night of the celebration of their nuptials. Iago had not then infused any jealousy into Othello's mind, nor did he suspect any former intimacy between Cassio and Desdemona, but only thought it “apt and of credit that she loved him.” What night then was there to intervene between Cassio's kisses and Othello's sleeping the next night well? Iago has said, “ I lay with Caesio lately,” which he could not have done, unless they had been longer at Cyprus than is represented in the play; nor could Cassio have kept away, for the space of a whole week, from Bianca.” Steevens.

In confirmation of Johnson's observation that this and several other passage tend to prove that a larger space of time is comprized in the action of this play than the scenes include, we may cite that in which Emilia says, That her husband had a hundred times woo'd her to steal Desdemona's handkerchief.” M Mason

5 It was a handkerchief, &c.] Othello tells his wife, Act III. Sc. IV.

*Emil.* O heaven! O heavenly powers!

*Iago.* Come hold your peace.

*Emil.* 'Twill out, 'twill out;—I hold my peace,  
sir? no;

No, I will speak as liberal as the air;

“———that handkerchief

“ Did an Egyptian to my mother give ”

And here he says:

“ It was a handkerchief——,

“ My father gave my mother.”

This last passage has been censured as an oversight in the poet; but perhaps it exhibits only a fresh proof of his art. The first account of the handkerchief, as given by Othello, was purposely ostentatious, in order to alarm his wife the more. When he mentions it a second time, the truth was sufficient for his purpose.

This circumstance of the handkerchief is perhaps ridiculed by Ben Jonson, in his *Poetaster*: “—you shall see me do *the Moor*; master, lend me your *scarf*.” Steevens.

I question whether Othello was written early enough to be ridiculed by The *Poetaster*. There were many other *Moor*s on the stage.

It is certain, at least, that the passage:

“ Our new heraldry is *hands*.”

could not be inserted before the middle of the year 1611.

Farmer.

If the allusion in The *Poetaster* (which was printed in 1601) were to Othello, it would fix its date much earlier than I conceive it to have been written.—But the allusion in the passage quoted, is not to Othello, but to an old play called The Battle of Alcazar, 1594.—In The *Poetaster*, Pyrgus, who says, “you shall see me do *the Moor*,” proceeds in the same scene, and repeats an absurd speech of the Moor’s in The Battle of Alcazar, beginning with this line:

“ Where art thou, boy? where is Calipolis?”

which ascertains the allusion to be to that play. Malone.

6 No, I will speak as LIBERAL as the AIR;] The folio reads:

“ I’ll be in speaking liberal as the north ”

*Liberal* is free, under no control. So, in Hamlet: . . .

“ Which liberal shepherds give a grosser name.”

This quality of the North wind is also mentioned in The White Devil, or Vittoria Corombona, 1612:

“ And let th’ *irregular* North wind sweep her up.”

Again, in Jeronimo, i. e. the first part of The Spanish Tragedy 1605:

“ Now let your bloods be *liberal* as the sea.” Steevens.

Let heaven, and men and devils, let them all,  
All cry shame against me yet I'll speake.

*Iago.* Be wise, and get you home

*Emil.* I will not.

[*Iago offers to stab his Wife.*

*Gra.*

Fye!

Your sword upon a woman ?

*Emil.* O thou dull Moor ! that handkerchief thou  
speake of,

I found by fortune, and did giue my husband;  
For often, with a solemen earnestness,  
(More than, indeed, belong'd to such a trifle,)  
He begg'd of me to steal it.

*Iago.* Villainous whore !

*Emil.* She giue it Cassio ! no, alas ; I found it,  
And I did giue't my husband.

*Iago.* Filth, thou liest.

*Emil.* By heaven, I do not ; I do not, gentle-  
men :

O murd'rous coxcomb ! what should such a fool  
Do with so good a wife ?

[*Iago stabs Emilia, then runs out.*

*Oth.* Are there no stones in heaven,

But what serve for the thunder ?—Precious vil-  
lain !

" No, I will speak as liberal as the *air*." The quarto 1622  
reads :

" I'll be in speaking liberal as the *air*."

The text is formed out of the two copies. Malone.

7 Are there no stones in heaven,

But what serve for the thunder ?] Othello does not demand  
a thunderbolt for Iago. He only asks, if there are no lesser de-  
grees of chastisement more proportioned to the guilt of mortals,  
ready to drop down on such villains as Iago, though Omnipotence  
withholds its thunder, as too noble an instrument for the punish-  
ment of crimes like his ?

The same thought occurs in *The Revenger's Tragedy*, 1609 :

" Is there no thunder left ? or is't kept up

" In stock, for heavier vengeance ?"

*Gra.* The woman falls; sure, he has kill'd his wife.

*Emil.* Ay, ay; O, lay me by my mistress' side !

*Gra.* He's gone, but his wife's kill'd.

*Mon.* 'Tis a notorious villain. Take you this weapon,

Which I have here recover'd from the Moor :  
Come, guard the door without; let him not pass,  
But kill him rather; I'll after that same villain,  
For 'tis a damned slave.

[*Exeunt Montano and Gratiano.*]

*Oth.* I am not valiant neither,  
But every puny whipster gets my sword :—  
But why should honour outlive honesty ?  
Let it go all.

*Emil.* What did thy song bode, lady ?  
Hark, can'st thou hear me ? I will play the swan,

Shakspeare might however, mean, does heaven reserve its thunder only to make a noise ? has it no implements of mischief to punish as well as terrify ?

—quum fulmina torques,  
Necquicquam horremus? cæcique in nubibus ignes  
Terrificant animos, et inania murmura miscent ?

Steevens.

Steevens's last explanation of this passage appears to be just; his first was unnatural. We cannot suppose that Othello in the paroxysm of resentment, agitation, and despair, should think any crimes more heinous than that of Iago—It is difficult indeed to conceive a crime that demanded a particular vengeance.

M. Mason.

The meaning, I think, is,—Has not heaven one snppernumerary bolt to hurl directly at the head of this atrocious villain ? Must all the stores of its arsenal be reserved for common and ordinary thunder, which, though sometimes destructive, is in the usual course of nature not specifically pointed at a particular object ?

—Magne regnator deum,  
Ecquando sævâ fullmen emittes manu.  
Si nunc sereum est ?—  
Cur dextra, divum rector atque hominum, vacat  
Tua, nec trisulcâ mundus ardescit face ?  
In hunc tones hunc figas ? " Malone.

And die in musick<sup>8</sup>;—*Willow, willow, willow.*—  
 Moor, she was chaste ; she lov'd thee, cruel Moor ;  
 So come my soul to bliss, as I speak true ;  
 So speaking as I think, I die,—I die. [Dies.  
*Oth.* I have another weapon in this chamber,  
 It is a sword of Spain, the ice-brook's temper<sup>9</sup>;

8—I will play the swan,

And die in musick; &c. This, and the two former lines of the speech, are wanting in the first quarto.

The same thought has already occurred in *The Merchant of Venice*:

“——he makes a swan-like end,

“Fading in musick——

Again, in *King John* :

“——this pale faint swan,

“Who chants a woful hymn to his own death.”

Steevens.

9—the ICE-BROOK'S temper ; ] In the first edition it is—*Ice-brooke's temper*. Thence corrupted to *Ice-brooke's*. *Ebro's temper* : the waters of that river of Spain are particularly famous for tempering of steel. The finest arms in the world the Catalonian fusees. Pope.

I believe the old reading changed to *ice brook* is right. Steel is hardened by being put red-hot into very cold water. Johnson.

The particular name of the *ice-brook* may be determined by the following passages in Martial. It was undoubtedly the *brook* or *rivulet* called *Salo* (now *Xalon*), near *Bilbilis* in Celtiberia. In this the Spaniards plunged all their swords and other weapons while hot from the forge ; and to the *icy* quality of the waters, they were indebted for their stubborn temper :

Sævo Bilbilin optimam metallo  
 Et ferris Plateam suo sonantem,  
 Quam fluctu tenui sed inquieto  
 Armorum Salo temperator ambit.

Again :

Quibus remissum corpus astringes brevi  
 Salone qui ferrum gelat.

Again :

Pugio, quem curvis signat brevis orbita venis,  
 Stridentem gelidis hunc Salo tinxit aquis.

Again, in Justin, l. 44 : Præcipua his quidem ferri materia sed aqua ipsa ferro violentior ; quippe temperamento ejus ferrum acius redditur ; nec ullum apud eos telum probatur quod non aut in *Bilbili* fluvio aut *Chalybe* tingatur. Unde etiam *Chalybes* fluvii hujus finitimi appellati, ferroque cæteris præstare dicuntur.

O, here it is:—Uncle, I must come forth.

*Gra.* [*Within.*] If thou attempt it, it will cost thee dear;

Thou hast no weapon, and perforce must suffer.

*Oth.* Look in upon me then, and speak with me,

Or, naked as I am, I will assault thee.

*Re-enter Gratiano.*

*Gra.* What is the matter?

*Oth.* Behold! I have a weapon:

A better never did itself sustain

Upon a soldier's thigh<sup>1</sup>: I have seen the day,

That, with this little arm, and this good sword,

I have made my way through more impediments

Than twenty times your stop<sup>2</sup>:—But, O vain boast!

These parts of Spain have been at all times famous for the temper of their arms Steevens

I incline to read .

“It is a sword of Spain, ’tis *ebrocs* temper”

If we suppose that the words [’tis *ebrocs*] were huddled together either in transcribing or composing thus, [’tis*ebrocs*] the compositor in running it over with his eye, might (to make it sense as he thought) add a couple of letters and divide the words thus [’th’*isebrokes*] which is nearly as it stands in the old quarto.

I doubt whether *ice-brooks* are usual in the climate of Spain.

Blackstue.

“—the *ice brook’s* temper.” The quarto 1622 has—*Isc-brocoks*, which is only the old spelling of *Icc-brooke’s*, the reading of the folio. Sir William Blackstone doubts whether *ice-brooks* usual in the climate of Spain, How that fact may be, I know not; I am confident Shakspeare did not inquire. Malone.

1 A better never did itself sustain

Upon a soldiers thigh: ] So in *The Two Noble Kinsmen*, by Beaumont and Fletcher, 1634:

“——On his thigh sword

“Hung by acurious baldricke when he frowns,

To seal his will by; *better on my conscience,*

“*Never was soldier’s friend.*” Malone.

2 I have made my way through more impediments

Than twenty times your stop.] So, in *Coriolanus*, Sc. I.

Who can control his fate? 'tis not so now.—  
 Be not afraid, though you do see me weapon'd<sup>3</sup>;  
 Here is my journey's end, here is my butt,  
 And very sea-mark of my utmost sail.  
 Do you go back dismay'd? 'tis a lost fear;  
 Man but a rush against Othello's breast,  
 And he retires;—Where should Othello go?—  
 Now, how doest thou look now? O ill-starr'd wench<sup>4</sup>!  
 Pale as thy smock! when we shall meet at compt,  
 This look of thine will hurl my soul from heaven,  
 And fiends will snatch at it. ° Cold, cold, my  
 girl?  
 Even like thy chastity.—  
 O cursed, cursed slave!—Whip me, ye devils,  
 From the possession of this heavenly sight!  
 Blow me about in winds! roast me in sulphur!  
 Wash me in steep-down gulfs of liquid fire!  
 O Desdemona! Desdemona! dead?  
 Dead? O! O! O!

“ ——— cracking ten thousand curbs

“ Of more strong link asunder, than can ever

“ Appear in your impediment.” Steevens.

3 — though you do see me WEAPON'D ;] This uncommon participle is used by Sidney in his *Arcadia*. Malone.

4 — O ill-starr'd WENCH !] This, and the six preceding lines, are omitted in the first quarto. *Wench* originally signified only a *young* woman. Cassandra, in Whetstone's *Promos and Cassandra*, 1578, says of herself :

“ O wretched *wench*, where may I first complayne ?”

Again :

“ Therefore, sweet *wenche*, helpe me to rue my woe ”

The word is used without any dishonourable meaning in the Bible: “ Now Jonathan and Ahimaaz stayed by En-rogel ; (for they might not be seen to come into the city:) and a *wench* went and told them ; and they went and told king David.” 2 Sam. xvii. 17.

And again, by Gawin Douglas, in his version of the *Æneid*:

—— audetque viris concurrere *virgo*.

This *wensche* stoutlye rencounter durst with men.

Steevens.

*Enter Lodovico, Montano, Cassio, carried in a Chair, and Officers, with Iago, prisoner.*

*Lod.* Where is this rash and most unfortunate man ?

*Oth.* That's he, that was Othello ; here I am.

*Lod.* Where is that viper ? bring the villain forth.

*Oth.* I look down towards his feet<sup>5</sup> ;—but that's a fable :

If that thou be'st a devil, I cannot kill thee.

[*Othello wounds Iago.*

*Lod.* Wrench his sword from him.

*Iago.* I bleed, sir ; but not kill'd.

*Oth.* I am not sorry neither ; I'd have thee live ; For, in my sense, 'tis happiness to die.

*Lod.* O thou Othello, that was once so good, Fall'n in the practice<sup>7</sup> of a cursed slave, What shall be said to thee ?

*Oth.* Why, any thing : An honourable murderer, if you will ; For nought I did in hate, but all in honour.

*Lod.* This wretch hath part confess'd his villainy : Did you and he consent Cassio's death ?

*Oth.* Ay.

*Cas.* Dear general, I never gave you cause<sup>8</sup>.

5—towards his feet ;] To see if, according to the common opinion, his feet be coloven. Johnson.

6 For, in my sense, 'tis happiness to die.] The same thought has already occurred in Antony and Cleopatra :

——'Tis well thou'rt gone,—

“ If it be well to live.” Steevens.

7—in the practice—] In the *snare*, by the *stratagem*.

Johnson.

8 Dear general, I never gave you cause.] Our poet, probably without knowing it, has used the words of The Spanish Tragedy, 1605 :

“ Hieronymo, I never gave thee cause ? ”



*Oth.* I do believe 'it, and I ask your pardon.  
Will you, I pray you, demand that demi-devil,  
Why he hath thus ensnar'd my soul and body?

*Iago.* Demand me nothing : What you know,  
you know :

From this time forth I never will speak word.

*Lod.* What ? not to pray ?

*Gra.* Troments will ope your lips.

*Oth.* Well, thou dost best.

*Lod* Sir, you shall understand what hath be-  
fall'n,

Which, as I think, you know not : Here is a letter,  
Found in the pocket of the slain Roderigo .  
And here, another: the one of them imports  
The death of Cassio to be undertook  
By Roderigo.

*Oth.* O villain !

*Cas.* Most heathenish, and most gross !

*Lod.* Now here's another discontented paper,  
Found in his pocket too ; and this, it seems,  
Roderigo meant to have sent this damned villain ;  
But that, belike, Iago in the interim<sup>1</sup>  
Came in and satisfied him.

*Oth.* O the pernicious caitiff !—  
How came you, Cassio, by that handkerchief  
That was my wife's ?

*Cas.* I found it in my chamber :

This phrase,, a very familiar one, is also employed in p. 407,  
1 10 :

“ Alas, the day, *I never gave him cause.*” Malone.

9 *Oth.* O villain !

*Cas.* Most heathenish, and most gross !] Read, for the sake  
of both sense and metre :

“ *Oth.* O villain !

“ *Cas.* Most heathenish, and most gross.”

Ritson:

1—in the interim—]The first copy has—in the *nick* was It  
was, I suppose, thought upon revisal, that *nick* was too familir.  
Johnson

And he himself confess'd, but even now<sup>2</sup>,  
That there he dropp'd it, for a special purpose,  
Which wrought to his desire.

*Oth.* O fool! fool! fool!

*Cas.* There is, besides, in Roderigo's letter,—  
How he upbraids Iago, that he made him  
Brave me upon the watch; whereon it came  
That I was cast: And even but now he spake,  
After long seeming dead,—Iago hurt him,  
Iago set him on.

*Lod.* You must forsake this room, and go with  
us;

Your power and your command is taken off,  
And Cassio rules in Cyprus. For this slave,—  
If there be any cunning cruelty,  
That can torment him much, and hold him long,  
It shall be his: You shall close prisoner rest,  
Till that the nature of your fault be known  
To the Venetain state:—Come, bring him away.

*Oth.* Soft you; a word or two, before you go.  
I have done the state some service, and they know  
it;

No more of that:—I pray you, in your letters,  
When you shall these unlucky deeds relate,  
Speak of me as I am<sup>3</sup>; nothing extenuate,  
Nor set down aught in malice: then must you speak  
Of one, that lov'd not wisely, but too well:  
Of one, not easily jealous, but, being wrought,  
Perplex'd in the extreme; of one, whose hand,  
Like the base Judean, threw a pearl away,

2—confess'd, but even now,] The quarto 1622 reads—confess'd *it even* now. The folio—confess'd *it but even now*. The word *it* was manifestly caught by the compositor's eye glancing on the subsequent line. Malone.

3 Speak of me as I am;] The first quarto reads,—*Speak of them as they are*. The present reading, which is the reading of the folio, has more force. Johnson.

Richer than all his tribe<sup>5</sup>; of one, whose subdu'd eyes,

5 — Of one, whose hand,

Like the base *Judean*, threw a pearl away,

Richer than all his tribe;] I have restored *Judian*, from the elder quarto, as the genuine and more eligible reading. Mr. Pope thinks this was occasioned probably by the word *tribe* just after: I have many reasons to oppose this opinion. In the first place, the most ignorant Indian, I believe, is so far the reverse of the *dunghill-cock* in the fable, as to know the estimation of a pearl beyond that of a barley-corn. So that, in that respect, the thought itself would not be just. Then, if our author had designed to reflect on the *ignorance* of the Indian without any farther reproach, he would have called him *wise*, and not *base*. Again, I am persuaded, as my friend Mr. Warburton long ago observed, the phrase is not here *literal*, but *metaphorical*; and by his *pearl*, our author very properly means *a fine woman*. But Mr. Pope objects farther to the reading *Judian*, because, to make sense of this, we must pre-suppose some particular story of a Jew alluded to which is much less obvious: but has Shakspeare never done this, but in this single instance? I am satisfied, in his *Judian*, he is alluding to Herod: who, in a fit of blind jealousy, threw away such a jewel of a wife as Mariamne was to him. What can be more parallel in circumstance, than the conduct of Herod and Othello? Nor was the story so little obvious as Mr. Pope seems to imagine from in the year 1613, the Lady Elizabeth Carew published a tragedy called *Mariam*, the Fair Queen of Jewry. I shall only add, that our author might write *Judian* or *Judean*, (in that should be alledged as any objection,) instead of *Judean*, with the same licence and change of accent, as, in his *Antony and Cleopatra*, he shortens the second syllable of *Euphrates* in pronunciation: which was a liberty likewise taken by Spenser, of whom our author was a studious imitator. Theobald.

“Like the base *Judean*.” Thus the folio. The first quarto. 1622, reads—*Indian*. Mr. Theobald therefore is not accurate in the preceding note, in his account of the old copies. Malone.

The elder quarto reads *Judian*, and this is certainly right, And by the *Judian* is meant Herod, whose usage to Mariamne is so apposite to the speaker's case, that a more proper instance could not be thought of. Besides, he was the subject of a tragedy at that time, as appears from the words in *Hamlet*, where an ill player is described—

“——to out-herod Herod.”

The metaphorical term of a *pearl* for a *fine woman*, is so common

Albeit unused to the melting moods,  
Drop tears as fast as the Arabian trees

as scarce to need examples. In *Troilus and Cressida*, a lover says of his mistress—

“There she lies a *pearl*—.”

And again :

“Why she is a *pearl*, whose price,” &c. Warburton.

I cannot join with the learned critics in conceiving this passage to refer either to the ignorance of the natives of India, in respect of *pearls*, or the well-known story of Herod and Mariamne. The poet might just as fairly be supposed to have alluded to that of Jephthah and his daughter.

Othello, in detestation of what he had done, seems to compare himself to another person who had thrown away a *thing of value*, with some circumstances of the *meanest villainy*, which the epithet *base* seems to imply in its general sense, though it is sometimes used only for *low* or *mean*. The Indian could not properly be termed *base* in the former and most common sense, whose fault was *ignorance*, which brings its own excuse with it, and the crime of Herod surely deserves a more aggravated distinction. For though in every crime, great as well as small, there is a degree of baseness yet the *furiis agitated amor*, such as contributed to that of Herod, seems to ask a stronger word to characterize it; as there was *spirit* at least in what he did, though the spirit of a fiend, and the epithet *base* would better suit with *petty larceny* than *royal guilt*. Besides, the simile appears to me too apposite almost to be used on the occasion, and is little more than bringing the fact into comparison with itself. Each through jealousy had destroyed an innocent wife, circumstances so parallel, as hardly to admit of that variety which we generally find in one allusion, which it meant to illustrate another, and at the same time to appear as more than a superfluous ornament. Of a like kind of imperfection, there is an instance in Virgil, book xi. where, after Camilla and her attendants have been described as absolute Amazons,—

At medias inter cædes exultat Amazon,

Unum exerta latus pugnae pharetrata Camill.—

Et circum lectæ comites, &c.

we find them, nine lines after, compared to the Amazons themselves, to Hippolita or Penthesilea, surrounded by their companions :

Quales Threiciæ, cum flumina Termodontis

Pulsant, en pictis bellantur Amazones armis :

Penthesilea refert.

What is this but bringing a fact into comparison with itself ? Neither do I believe the poet intended to make the present simile

Their medicinal gum\*7: Set you down this :  
 And say, besides,—that in Aleppo once,

\* First folio, *medicinable*.

coincide with all the circumstances of Othello's situation, but merely with the single act of having *basely* (as he himself terms it) destroyed that on which he ought to have set a greater value. As the *pearl* may bear a *literal* as well as a *metaphorical* sense, I would rather choose to take it in the *literal* one, and receive Mr. Pope's rejected explanation, *pre-supposing some story of a Jew alluded to*, which might be well understood at that time, though now perhaps forgotten, or at lost imperfectly remembered. I have read in some book, as ancient as the time of Shakspeare, the following tale; though, at present, I am unable either to recollect the title of the piece, or the author's name:

"A Jew, who had been prisoner for many years in distant parts, brought with him at his return to Venice a great number of pearls, which he offered on the change among the merchants, and (one alone excepted) disposed of them to his satisfaction. On this pearl, which was the largest ever shown at market, he had fixed an immoderate price, nor could he persuaded to make the least abatement. Many of the magnificoes, as well as traders, offered him considerable sums for it, but he was resolute in his first demand. At last, after repeated and unsuccessful applications to individuals, he assembled the merchants of the city, by proclamation, to meet him on the Rialto, where he once more exposed it to sale on the former terms, but to no purpose. After having expatiated, from the last time, on the singular beauty and value of it, he threw it suddenly into the sea before them all."

Though this anecdote may appear inconsistent with the avarice of a Jew, yet is sufficiently agrees with the spirit so remarkable at all times in the scattered remains of that vindictive nation. Shakspeare's seeming aversion to the Jews in general, and his constant desire to expose their *avarice* and *baseness* as often as he had an opportunity, may serve to strengthen my supposition; and as that nation, in his time, and since, has not been famous for crimes *daring* and *conspicuous*, but has rather contented itself to thrive by the meaner and more successful arts of *baseness*, there seems to be a particular propriety in the epithet. When Falstaff is justifying himself in King Henry IV. he adds, "if what I have said be not true, I am a Jew, an Ebrew Jew," i. e. one of the most suspected characters of the time. The liver of a Jew is an ingredient in the cauldron of Macbeth; and the vigilance for gain, which is described in Shylock, may afford us reason to suppose the poet was alluding to a story like that already quoted.

*Richer than all his tribe*, seems to point out the Jew again in

Where a malignant and a turban'd Turk  
Beat a Venetain, and traduc'd the state,

a mercantile light; and may mean, that "the pearl was richer than all the gems to be found among a set of men generally trading in them." Neither do I recollect that Othello mentions many things, but what he might fairly have been allowed to have had knowledge of in the course of his peregrinations. Of this kind are the similes of the Euxine sea flowing into the propontick, and the Arabian trees dropping their gums. The rest of his speeches are more free from mythological and historical allusions, than almost any to be found in Shakspeare, for he is never quite clear from them; though in the design of this character he seems to have meant it for one who had spent a greater part of his life in the field, than in the cultivation of any other knowledge than what would be of use to him in his military capacity. It should be observed, that most of the flourishes merely ornamental were added after the first edition; and this is not the only proof to be met with, that the poet in his alterations sometimes forgot his original plan.

The metaphorical term of a pearl for a fine woman, may, for aught I know, be very common; but in the instances Dr. Warburton has brought to prove it so, there are found circumstances that immediately show a woman to have been meant. So, in Troilus and Cressida:

"*Her bed is India, there she lies a pearl.*"

"*Why she is a pearl whose price hath launch'd,*" &c.

In Othello's speech we find no such leading expression; and are therefore at liberty, I think, to take the passage in its literal meaning.

Either we are partial to discoveries which we make for ourselves, or the spirit of controversy is contagious; for it usually happens that each possessor of an ancient copy of our author, is led to assert the superiority of all such readings as have not been exhibited in the notes, or received into the text of the last edition. On this account, our present republication (and more especially in the celebrated plays) affords a greater number of these diversities than were ever before obtruded on the publick. A time however may arrive, when a complete body of variations being printed, our readers may luxuriate in ample feast of *thats* and *whiches*; and thenceforward it may be prophesied, that all will unite in a wish that the selection had been made by an editor, rather than submitted to their own labour and sagacity.

To this note should be subjoined (as an apology for many others which may not be thought to bring a conviction with them) that the true sense of a passage has frequently remained undetermined, till repeated experiments have been tried on it; when one com-

I took by the throat the circumcised dog,  
And smote him—thus. [Stabs himself.]

mentator, making a proper use of the errors of another, has at last explained it to universal satisfaction. When mistakes have such effects, who would regret having been mistaken, or be sorry to prove the means of directing others, by that affinity which a wrong reading or interpretation sometimes has to the right, though he has not been so lucky as to produce at once authorities which could not be questioned, or decisions to which nothing could be added? Steevens.

I abide by the old text, "the base *judean*." Shakspeare seems to allude to Herod in the play of *Mariamne*:

"I had but one inestimable *jewel*——

"Yet I in suddaine choler cast it downe,

"And dasht it all to pieces." Farmer.

The words quoted by Dr. Warburton from *Hamlet* do not prove what they are adduced for. The Herod there alluded to, was a character in one of the ancient Mysteries. [See *Candlemasday*, or the Killing of the Children of Israel, a Mystery, in Hawkins's *Origin of the English Drama*, vol. i.

I once thought that the accent here given to *judean* was a strong objection to this reading; and that the word must have been *judean* or *judean*, (as a derivative from *juda*) which would not suit the metre. But the objection was founded on a mistake; for derivative words of this kind were thus accented in Shakspeare's time. Thus, in *The Merry Wives of Windsor*, we have in the old copies, "an *Epicurian* rascal;" which ascertains the pronunciation of that word to have been different formerly from what it is now. The word is thus spelt by North also, in his translation of Plutarch. Again, in *Antony and Cleopatra*:

"Keep his brains fuming; Epicurean cooks."

Those who would adopt the original reading, *Indian*, may urge in its support that the pearl naturally brings a people of the East to Shakspeare's mind; the connexion in his time being considered so strong, that a contemporary author has distinguished the inhabitants of *India* by an epithet found on the circumstance of their abounding in pearls:

"—— where the bright sun with his neighbour beams

"Doth early light the *pearled Indians*."

*Cornelia*, a tragedy, by T. Kyd, 1594.

On the other hand, the word *tribe* is strongly in favour of the reading of the text, and I have now no doubt that it is the true one.

Webster, in his *Appius and Virginia*, appears to have had this passage in his thoughts:

"Had your lordship yesterday

"Proceeded as twas fit, to a just sentence,

Lod. O bloody period !

Gra. All, that's spoke, is marr'd.

Oth. I kiss'd thee, ere I kill'd thee;—No way but  
this, [Falling upon Desdemona.

Killing myself, to die upon a kiss<sup>9</sup>, [Dies.

"——Had your lordship yesterday

"Proceeded as 'twas fit, to a just sentence,

"The apparel and the jewels that she wore,

"More worth than all her tribe, had then been due

"Unto our client Malone

I would read, with the quarto, *Indian*. The word *tribe* is not, as Mr. Malone seemed to suppose, peculiarly applicable to the Jews. It meant in shakspeare's time, as we learn from Cockeram *a kindred*, and it is constantly used at this day in speaking of the Indians. The Jews are not in general described as willing to throw away what is valuable; and it is not likely that Shakspeare would allude to an anecdote of a single individual, of which perhaps none of his auditors had ever heard; but in our author's time when voyages of discovery to America were common, each putter out of five for one was probably stimulated by a description of the riches he might find there, and of the facility with which the Indians base, on account of their ignorance, would part with them I will only add that two succeeding poets have given the Indians the same character:

So the unskilfull Indian those bright gems

"which might adde majestie to diadems

"Mong the waves scatters—." .

Habington's *Castara*—To *Castara weeping*.

So also, in *The Woman's Conquest*, by Sir Edward Howard.

"——Behold my queen —

"Who with no more concern I'll cast away

"Then Indians do a pearl that ne're did know

"Its value—." Boswell.

6 —— whose subdu'd eyes,

Albeit UNUSED TO THE MELTING MOOD,] So, in our poet's 30th Sonnet:

"Then can I drown an eye unus'd to flow?" Malone.

7 Their MEDICINAL gum:] Thus the quarto 1622. This word is also used by our author in *The Winter's Tale*; and occurs in the works of two of our greatest poets—Milton and Dryden.

Steevens

8 Where a malignant and a turban'd Turk—] I am told that it is immediate death for a Christian to strike a Turk in Aleppo Othello is boasting of his own audacity. Steevens.

9 Killing myself, to die upon a kiss.] So, in *The Second Part of Marlowe's Tamburlaine*, 1590:

"Yet let me kiss my lord before I dye,



*Cas.* This did I fear, but thought he had no weapon ;  
For he was great of heart.

*Lod.* O Spartan dog,<sup>1</sup>  
More fell than anguish, hunger, or the sea !  
Look on the tragick loading of this bed ; [*To Iago.*  
This is thy work : the object poisons sight ;—  
Let it be hid.—*Gratiano*, keep the house,  
And seize upon the fortunes of the Moor.  
For they succeed to you.—To you, lord governor,  
Remains the censure of this hellish villain<sup>2</sup> ;

“ And let me dye with kissing of my lord.” *Steevens.*

1 O Spartan dog,] The dogs of Spartan race were reckoned among those of the most fierce and savage kind. *Hammer*

They are again mentioned in *A Midsummer-Night's Dream*:

“ When in a wood of Crete they bay'd the bear

“ With hounds of Sparta.” *Henley.*

2 ——— To you, lord governor,

Remains the censure of this hellish villain ; ] *Rymer*, who had neither vigour of imagination to make a poet, nor strength of judgement to make a critick, as appears from his *Edgar*, and his *Remarks on Shakspeare*, had yet just enough to play the buffoon and caviller. Ass criticism on the poets of the last Age with only a mixtue of trite remarks, transcribed from the Erench commentators on *Aristotle*, are one continued heap of ignorance and insolence. Almost the only remark on *Shakspeare*, which I think, deserves an answer, is upon *Iago's* character, which he thus censures: “ To entertain the audience ( says he ) with some thing new and surprising, against common sense and nature, he would pass upon us a close, dissembling, false ungrateful rascal, instead of an open-hearted, frank, plain-dealing soldier a character constantly worn by them for some thousand of year in the world, ” This hath the appearance of sense, being founded of that rule of *Nainre* and *Aristotle*, that each character should have manners convenient to the age, sex and condition.

*Ætatis cujusque notandi sunt tibi mores, &c.* “ According to this rule it is confessed, that a soldier should be brave, generous and a man of honor. This is to be his dramatick character. But either one or more of any order may be brought in. If only one, then the character of the order takes its denomination from the manners of that one. had therefore the only soldier in this play been *Iago*, the rule had been transgressed, and *Rymer's* censure well founded, for then this eternal villain

The time, the place, the torture,—O enforce it !  
 Myself will straight aboard; and, to the state,  
 This heavy act with heavy heart relate, . [*Exeunt.*]

must have given the character of the soldiery; which had been unjust and unnatural. But if a *number* of the same order be represented then the character of the order is taken from the manners of the majority; and this according to nature and common sense. Now in this play there are many of the order of the soldiery; and all excepting Iago, represented as open, generous and brave. From *these* the soldier's character is to be taken, and from Iago, who is brought as an exception to it: unless it be unnatural to suppose there could be an exception; or that a villain ever insinuated himself into that corps. And thus Shakspeare stands clear of this impertinent criticism. WARBURTON. "—the *censure*—" i. e. the sentence. See vol. iv. p. 16, n. 7. Steevens.

See also vol. xiv p. 277, n 2. Malone.

3 The beauties of this play impress themselves so strongly upon the attention of the reader, that they can draw no aid from critical illustration. The fiery openness of Othello, magnanimous, artless, and credulous, boundless in his confidence, ardent in his affection, inflexible in his resolution, and obdurate in his revenge; the cool malignity of Iago, silent in his resentment, subtle in his designs, and studious at once of his interest and vengeance; the soft simplicity of Desdemona, confident of merit, and conscious of innocence, her artless perseverance on her suit, and her slowness to suspect that she can be suspected, are such proofs of Shakspeare's skill in human nature, as, I suppose, it is vain to see in any modern writer. The gradual progress which Iago makes in the Moor's conviction, and the circumstances which he employs to enflame him, are so artfully natural, that though it will perhaps not be said of him as he says of himself that he is *a man not easily jealous*, yet we cannot but pity him, when at last we find him *perplexed in the extreme*.

There is always danger, lest wickedness, conjoined with abilities, should steal upon esteem, though it misses of approbation; but the character of Iago is so conducted, that he is from the first scene to the last hated and despised. !

Even the inferior characters of this play would be very conspicuous in any other piece, not only for their justness, but their strength. Cassio is brave, benevolent, and honest, ruined only by his want of stubbornness to resist an insidious invitation. Roderigo's suspicious credulity, and impatient submission to the cheats which he sees practised upon him, and which by persuasion he suffers to be repeated, exhibit a strong picture of a weak mind betrayed by unlawful desires to a false friend; and the

virtue of Emilia is such as we often find, worn loosely, but not cast off, easy to commit small crimes, but quickened and alarmed at atrocious villainies.

The scenes from the beginning to the end are busy, varied by happy interchanges, and regularly promoting the progression of the story; and the narrative in the end, though it tells but what is known already, yet is necessary to produce the death of Othello.

Had the scene opened in Cyprus, and the preceding incidents been occasionally related, there had been little wanting to a drama of the most exact and scrupulous regularity. Johnson.

To Dr. Johnson's admirable and nicely discriminative character of Othello, it may seem unnecessary to make any addition; yet I cannot forbear to conclude our commentaries on this transcendent poet with the fine eulogy which the judicious and learned Lowth has pronounced on him, with a particular reference to this tragedy, perhaps the most perfect of all his works :

"In his viris [tragediæ Græcæ scilicet scriptoribus] accessio quædam Philosophiæ erat Poetica facultas : neque sane quicquam adhuc Poesin ad fastigium suum ac culmen evexit, nisi qui prius in intima Philosophia artis suæ fundamenta jecerit.

"Quod si quis objiciat, nonnullos in hoc ipso poeseos genere excelluisse, qui nunquam habiti sunt Philosophi, ac ne literis quidem præter cæteros imbuti; sciat is, me rem ipsam querere, non de vulgari opinione, aut de verbo laborare: *qui autem tantum ingenio consecutus est, ut naturas hominum, vinque omnem humanitatis, causasque eas, quibus aut incitatur mentis impetus aut retunditur, penitus perspectas habeat, ejusque omnes motus ex ratione non modo explicet, ed effingat, planeque oculis subjiciat; sed excitet, regat, commoveat, moderetur; eum, etsi disciplinarum instrumento minus adjutum, eximie tamen esse Philosophum arbitrari.* Quo in genere affectum Zelotypiæ, ejusque causas, adjuncta, progressiones, effectus, in una SHAKSPEARI nostri fabula, copiosius, subtilius, accuratius etiam veriusque pertractari existimo, quam ab omnibus omnium Philosophorum scholis in simili argumento est unquam disputatum." [Prælectio prima. edit. 1763, p. 8.]

Malone.

If by "the most perfect" is meant the most regular of the foregoing plays, I subscribe to Mr Malone's opinion; but if his words were designed to convey a more exalted praise, without a moment's hesitation I should transfer it to Macbeth.

It is true, that the domestick tragedy of Othello affords room for a various and forcible display of character. The less familiar groundwork of Macbeth (as Dr. Johnson has observed) excludes the influence of peculiar dispositions. That exclusion, however, is recompensed by a loftier strain of poetry, and by events of higher rank; by supernatural agency, by the solemnities of in-

cantation, by shades of guilt and horror deepening in their progress, and by visions of futurity solicited in aid of hope, but eventually the ministers of despair.

Were it necessary to weigh the pathetick effusions of these dramas against each other, it is generally allowed that the sorrows of Desdemona would be more than counterbalanced by those of Macduff.

Yet if our author's rival pieces (the distinct property of their subjects considered) are written with equal force, it must still be admitted that the latter has more of originality. A novel of considerable length (perhaps amplified and embellished by the English translator of it) supplied a regular and circumstantial outline for Othello; while a few slight hints collected from separate narratives of Holinshed, were expanded into the sublime and awful tragedy of Macbeth.

Should readers, who are alike conversant with the appropriate excellencies of poetry and painting, pronounce on the reciprocal merits of these great productions, I must suppose they would describe them as of different pedigrees. They would add, that one was of the school of Raphael, the other from that of Michael Angelo: and that if the steady Sophocles and Virgil should have decided in favour of Othello, the remonstrances of the daring Æschylus and Homer would have claimed the laurel for Macbeth.

To the sentiments of Dr. Lowth respecting the tragedy of Othello, a general eulogium on the dramatick works of Shakspeare, imputed by a judicious and amiable critick to Milton, may be not improperly subjoined :

“There is good reason to suppose (says my late friend the Rev. Thomas Warton, in a note on L'Allegro), that Milton threw many addition and correction into the *Theatrum Poetarum* a book published by his nephew Edward Philips, in 1675. It contains criticisms far above the taste of that period. Among these is the following judgment on Shakspeare, which was not then, I believe, the general opinion.”—“In tragedy, never any expressed a more lofty and tragick height, never any represented nature more purely to the life; and where the polishments of art are most wanting, as probably his learning was not extraordinary he pleases with a certain *wild* and *native* elegance,” p. 194.

What greater praise can any poet have received, than that of the author of *Paradise Lost*? Steevens.

“—Of the cannibals that each other eat,

“The Anthropophagi; and men whose heads

“Do grow beneath their shoulders.”—

These lines have been considered by Pope, and others, as the interpolation of the players, or at least vulgar trash, which Shakspeare admitted mercy to humour the lower part of his audience. But the case was probably the very reverse, and the

poet rather meant to recommend his play to the more curious and refined among his auditors, by alluding here to some of the most extraordinary passages in Sir Walter Raleigh's celebrated more universal attention, than the accounts which he brought from the new world of the cannibals, Amazons, and especially of the nation,

“—whose heads

“Do grow beneath their shoulders.”

Hear his own solemn relation: “Next unto the Awi” [a river, which he says falls into the Oronoque or Oronoko] “are two rivers, Atoica and Caora; and on that branch, which is called Caora, are a nation of people, whose heads appear not above their shoulders; which though it may be thought a mere fable, yet for mine own part I am resolved it is true, because every childe in the province of Arromaia and Canuri affirme the same: they are called Ewaipanoma; they are reported to have their eyes in their shoulders, and their mouthes in the middle of their breasts, and that a long traine of haire groweth backward betwene their shoulders, &c

See Sir Walter Raleigh's Narrative of the Discoverie of Guiana printed in Hackluyts Voyages vol. ii Lond 1600, folio, p. 652, 653, 665, 677, &c.

As for the Anthropophagi, or canishbals, “that each other eat the same celebrated voyager tells us: At “one of the outlets of Orinoque, we left on the right hand of us, a nation of inhumain canibals,” [p 659.] And in the second Voyage to Guiana, in 1596, published also by Sir Walter, one of the nations, called Ipaious, are thus described: “They art but few, but very cruel to their enemies; for they bind, and eat them alive poecemeale, —These Indians, because they eate them whom they kill, use no person.” [Ibid p. 688. See also p. 507, 516, 632, &c.

These extraordinary reports were universally credited, and therefore Othello assumes here no other character but what was very common among the celebrated commanders of his time—that of an adventurer and voyager into the East or West-indies. As for Sir Walter Raleigh's strange discoveries, a short extract of the more wonderful passages was published in several languages, accompanied with map of Guiana, by Iodocus Hondius—a Dutch geographer, and adorned with copper-plates, representing these Amazons, cannibals, and headless people, &c in different points of view. The drawing below is copied from the frontispiece to one of these pamphlets intituled, “Brevis et admiranda Descriptio Regni Guianæ, &c.....Quod nuper admodum amplè nimirum, 1594, 1595, et 1596, per... Dn. Gualtherum raleigh Bonitum Angliam detectum est.....Ex quibus Iododuo Hondius tabulam geographicam adornavit, addita explicatione Belgico Germanico scripta: Nunc vero in Latinum Sermonem translata,” Noribergæ. 1599. 4to. P.











